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A CATALOGUE OF BOOKS, MANUSCRIPTS, AND OTHER MATERIALS FROM

The Upton Sinclair Archives

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INTRODUCTION

Although a few items from the Sinclair Archives have been featured in previous Lilly Library exhibitions, the occasion of Mr. Sinclair's first visit to the Indiana University Campus at Bloomington—a visit which nearly coincides with his eighty-fifth birthday—provides a noteworthy opportunity to treat the public to a full, if not exhaustive, showing of Sinclair materials. Since the Sinclair Archives constitutes one of the largest and most complete records under one roof of any major writer's career, some account of its history and contents is in order along with some explanation of the rationale which dictated the selection of the materials that make up this display.

Even as a young man Sinclair was sensitive to his responsibility to posterity—he spoke of "founding a library" of his own works in the preface to *Springtime and Harvest* (1901)—and he saved his records with great care from the earliest days of his career. Part of the history of the Archives is given by Sinclair in Chapter 17 of his *Autobiography*. Here he tells how his then wife, Mary Craig, had managed the collection and preservation of Sinclairiana from the first days of their marriage; how she supervised the building and the relocation of sheds, warehouses, and storerooms of wood, concrete, and aluminum. He also tells here something of the contents of the collection, claiming that he could fill a chapter with a listing of the materials contained in it. The following letter, only slightly revised and abridged with Mr. Sinclair's permission, will suggest that he indeed could.

December 16, 1949

[Mr. Leslie Bliss]
Director of Huntington Library
San Marino, California

Dear Sir:

Once or twice in the course of the years someone connected with your institution has mentioned to me the idea of acquiring my papers.

I am now seventy-one years old, and my wife is sixty-six, and the time seems to have come when we ought to put them in a safe place. They have been very carefully guarded; my wife has made it her business to keep them safe. At the present time we have in our home at Monrovia no fewer than three storerooms, two of which are entirely filled and one nearly filled with various kinds of papers which have accumulated over a period of years—ever since the date of the Helicon Hall fire, March 1907, in which most of what I had then was destroyed, although I have a number of treasures which happened to be in my mother's home at the time of this fire. Among them is an early scrapbook containing the jokes and short stories by which I earned my living from the age of fifteen. The voluminous writings which I did for the so-called half-dime libraries during the ages from seventeen to twenty I never made any attempt to collect or preserve because they were of pretty poor quality; but five volumes of them were collected and published in book form by Street & Smith, and I have one set of these five volumes. These are the West Point stories, the stories of West Point life which I began writing under the penname of "Lt. Frederick Garrison," and which I continued at the time the Spanish-American War broke out in Cuba and nearby places. I understand that these original publications, the *Starry Flag Weekly*, and also the Annapolis stories in the so-called *True Blue Library* are considered collectors' items, but I have never done anything about them as I have never had any interest in them.

Starting with March 1907 nearly everything of mine has been preserved. I have been a voluminous letter writer, and, of course, I have received a very considerable mail. Much of the correspondence has been with persons who are well known, and whose letters will have a value of their own. As a publisher of my own books I have accumulated a great mass of pamphlets, leaflets, advertising matter, clippings, and trophies of various sorts. I will proceed to give you a rough idea of the contents of the storerooms mentioned above. First, there is a fireproof garage which has been subdivided into three small rooms made absolutely airtight and insect proof even to the keyholes. I will deal with the contents of these rooms in turn. Number one, which I call the pamphlet room, has a large collection of all my pamphlets. It also contains all the original manuscripts of my books and pamphlets from *The Jungle* on but not including it. There may be as many as two or three missing; I have not as yet had time to check. Altogether my publications have amounted to about seventy-five. If the smaller pamphlets are counted, the total might be a hundred. There is also in this room a stack of about forty boxes such as typewriter paper comes in, and these contain autographed letters, sorted alphabetically, which I have received up to a certain date—I should estimate about twenty years ago. Subsequent to that time many of the autographed letters were just filed along with other correspondence, and will have to be dug out of the files. They include such well-known names as Einstein, Shaw, Wells, Gandhi, Barbusse, Rolland, Van Eeden, Kautsky, London, Sterling, Debs, Dreiser, Mencken, S. Lewis, V. Lindsay, Ben Lindsey, Herron, Wilshire, Steffens, Trotsky, Mann, and Dell. There are also many photographs, and somewhere from a score to a hundred of my various pamphlets.

In room number two, which I call the file room, there are a great number of files dealing with special subjects, such as the drama, motion pictures, and, of course, income tax. There is a large collection of the circulars which I sent out in connection with the publication of one book after another over a period of some thirty-two years. My secretaries always had orders to tie up about twenty of these circulars and put them away in a big box. There are also perhaps fifty copies each of the magazine called *Upton Sinclair's* which I published from April 1918 to February 1919. There are four bound volumes

representing four years of the *Appeal to Reason;* beginning in 1919 I contributed a page every week to that publication. There is one box of especial interest which contains one example of every circular or leaflet which I have ever published or distributed. There must be a couple of hundred items in this, and of some of them I would have one or two other copies, and perhaps no other copies. Of course I mean the earlier ones. This is, I think, a specially valuable collection. The only things I would propose to hold out of this mass of material so far mentioned would be the unpublished manuscripts of a couple of novels, and possibly three or four plays. These I might wish someday to revise and have published or produced.

Room number three contains a large collection of first editions of my books, and of various foreign editions. There must be in this room about thirty boxes of carton size such as one gets in grocery stores. Most of this material is so boxed. Many years ago my brother-in-law, then a young man, took a trip as book salesman selling my books to book stores, and he made a point always of inquiring for editions of my earlier books, and if the prices of these were reasonable he would buy them and mail them home to me. So there is quite a collection in this one room. Next there is a concrete storeroom 10′ x 20′, the walls of which are entirely lined with book shelves; there is also a double row down the center of the room, and these shelves are packed solid with cartons containing every kind of material having to do with my writings and my work. This includes the letter files year by year, with carbon copies of my answers. There are many boxes of Romeike [press service] clippings, and other clippings from England, France, and Germany as well as theatrical posters, leaflets, and photographs. There is all the evidence which I collected for *The Brass Check, The Goose-Step,* and *The Goslings* and many surprises for scholars who dig into this material, so far, of course, kept carefully confidential. There are all the newspaper clippings and the magazine clippings which I accumulated in connection with the Lanny Budd books. There are a dozen or so large bundles which contain ten complete sets of the *EPIC News* from the first day of its publication to the last. There is a great mass of material dealing with the Eisenstein motion picture *Thunder Over Mexico,* and, of course, many of his extraordinary photographs. There are magazines containing articles of mine; and magazines and newspapers from various parts of the world containing my writings in serial form. When this storeroom was filled, we built an aluminum warehouse fourteen feet square, and that is now filling up rapidly with material of the same sort as I have mentioned above.

In addition there are in my home two large bookcases containing the volumes which I collected and read for the Lanny Budd books. These volumes deal with the contemporary history of Europe, and include history, biography, reminiscences, and the writings of newspaper correspondents. There must be about two hundred of these volumes, and they represent an expense of around seven or eight hundred dollars. I no longer have any need for this collection, and will be very glad to include it with the other material offered. In the living room of my home there are as follows: a small bookcase containing Japanese and Chinese translations, about twenty or thirty different titles of each; second, a medium-sized bookcase containing small-sized foreign editions; and then two large bookcases—one containing foreign editions of larger size, and the other containing autographed books presented to me by many well-known and important people. Most of these bookcases are of the old-fashioned sort having drawers underneath, and these drawers are filled with literary material of one sort or another; most of it was sent to me from abroad, and will go with the collection. In another room, which I call the study—though I got crowded out of

it—there are half a dozen bookcases and these also contain drawers of the same material. One bookcase contains a large collection of French and German books which I read, but which I shall never have time to read again and would include with the collection if they are of interest.

I assume that you have seen, or at least heard of, the bibliography of the translations and foreign editions of my books which I published in 1938. That showed 772 titles in 47 languages in 39 countries. Several languages and countries have been added since then, and the total of titles must be now well over 1,000. If you will look in the last published volume of the Lanny Budd series, *O Shepherd, Speak!* you will find in the appendix a list of the foreign editions of these ten volumes published or arranged for up to that time. I do not have a complete collection of the thousand foreign editions, but I am sure that I have considerably more than half of them, and you will see that it is quite a library in itself. Dr. Elmer Belt has been making a collection of these foreign editions, but he only started a few years ago and his collection, of course, is nowhere near as complete as mine. I doubt if there is any other collection in the world but mine. I am interested to put it in some fireproof place where it will be made available to students and scholars in future times. . . . You will, of course, wish to inspect and examine the collection, and I shall be very pleased to make arrangements for this if you are interested.

Sincerely,

US/fr [signed] Upton Sinclair

Mr. Bliss was interested and spent considerable time examining the collection at Sinclair's nearby Monrovia, California, home. But, as Sinclair explains in his *Autobiography,* Mr. Herbert Hoover, at that time Chairman of the Board of Trustees of the Huntington, was not an ardent admirer of Sinclair's and the collection was declined.

Several years passed, apparently without additional attempts to find a permanent home for the collection. In the meantime Mary Craig's health had worsened badly, and in 1956 Sinclair renewed his efforts to place his papers in friendly and safe hands. In December of 1956 Mr. Harvey Breit of the *New York Times* wrote to Sinclair to inquire about his publishing plans. Sinclair replied that he was going to edit a collection of letters written to him by famous people he had known. Breit published this information in his "In and Out of Books" column in the *New York Times Book Review Section* for Sunday, 2 January 1957. Mr. David Randall, who had come to Indiana University a few months earlier after a distinguished career with Scribner's Rare Book Department, spotted this brief notice and on 6 February wrote to Sinclair. He informed Sinclair of Mr. J. K. Lilly, Jr.'s gift to Indiana University of his collection of rare books and outlined the plans for the new Lilly Library, carefully pointing up the bomb- and fireproof features of the projected building. Thereafter, things moved rapidly. On 3 March Mr. Randall sent Sinclair a letter and a telegram announcing his intention to be in Los Angeles on 10 March. On 11 March the Sinclairs met with Mr. Randall, who promised without hesitation to purchase the collection (although the transaction was not formally closed until Mr. Randall and Mr. Cecil Byrd, Associate Director of the Indiana University Libraries, made an additional trip to Monrovia). By mid-April the collection—all eight tons of it—had arrived by van in Bloomington and had been temporarily stored in the basement of the University's main library.

A good deal of preliminary cataloguing of books and sorting of manuscript material began immediately. Because of lack of time, shelf space, personnel, and appropriate work space, however, much of the collection was left unexamined. (One important item—Carl Eldh's larger than life-size plaster bust of Sinclair—got understandably mixed up with some Fine Arts Department statuary and, despite its lack of arms

and legs, began a perplexing peregrination, being discovered finally, in the fall of 1962, in a room beneath the press box of the old stadium.) In this condition the Sinclair Archives was among the first of the collections to be removed to the Lilly Library upon its completion in the spring of 1960.

Eight tons of a single writer's papers might have sated the appetite of a less omnivorous collector, but it only whetted Mr. Randall's. He followed up the acquisition of Mr. Sinclair's papers with vigor, and as a result many valuable additions have been made to them. For instance, a letter to Ben Huebsch of Viking Press, publisher of the eleven-volume Lanny Budd series, brought all of the correspondence between Viking Press and Sinclair, some four thousand pieces constituting an extraordinarily complete and massive record of an author-publisher relationship extending over fifteen years. In addition, Mr. Randall and others have added many rare Sinclair publications, including some 70 of the 88 half-dime novels now known to have been written by Mr. Sinclair while he was a graduate student at Columbia University. And since Mr. Sinclair was in the habit of "lending" his last personal copies of first editions of his own works, a substantial number of first and limited printings had to be located—with items like the "fig leaf" edition of *Oil!,* not an easy task.

The materials in the collection may for the sake of convenience and economy be classified in the following way: (1) Manuscripts, (2) Books, (3) Periodical Materials, and (4) Miscellaneous.

Before the contents of these groups is specified in greater detail, at least a few preliminary words of explanation may be useful. The "boxes" referred to in the outline below are fiberboard filing boxes with dimensions of 3⅝" x 12" x 15". Each holds about 350 manuscript items on the average, or something over 1,000 leaves per box. The total of the manuscript portion of the collection would thus be some 172,000 manuscript items, or roughly 500,000 leaves, about one half of these being letters. The "cartons" are cardboard ones, about 9" x 12" x 20"; the large cartons are the size of an open newspaper.

The following outline is intended to be that and no more. It leaves out many interesting items, not the least of which is the plaster cast of Mr. Sinclair's teeth, which first surprised and then baffled one of the people charged with unpacking and sorting the cartons. Suffice it to say that this massive collection touches, directly or indirectly, an astonishing number of the great men and significant events of the twentieth century. It has already been used as a primary source of information for scores of scholars and writers working on such diverse projects as a biography of H. L. Mencken and a novel set in California in the 1930's.

THE SINCLAIR ARCHIVES

I. Manuscripts
   - A. Book-length manuscripts and typescripts of published and unpublished material. (122 boxes)
   - B. Shorter manuscripts and typescripts of published and unpublished articles, scripts, speeches, etc. (28 boxes)
   - C. Letters
     1. Letters from well-known people, selected by Mrs. Sinclair. (25 boxes; "A-file")
     2. Letters of all kinds (personal and business) both to and from Sinclair (275 boxes; "L-file")
   - D. Mary Craig Sinclair's letters and manuscripts. (44 boxes)

II. Books
   - A. Catalogued books and pamphlets by Sinclair, including translations. (approximately 1,000)
   - B. Secondary books from Sinclair's library, many annotated, many inscribed. (approximately 750)
   - C. Duplicates of Sinclair's books in English and foreign languages. (approximately 750)

III. Periodical Material
   A. Newspaper clippings and magazines, articles by and about Sinclair, pamphlets, offprints, circulars, etc. (75 cartons)
   B. Several runs of varying degrees of completeness of the *EPIC News*. (40 large cartons)

IV. Miscellaneous
   A. Tape and phonograph recordings (and transcripts) of speeches and interviews by Sinclair, including one thirty-minute video-tape and a twenty-hour series of memoirs made in 1963.
   B. One large carton of Sinclair's canceled checks.
   C. Scrapbook of Sinclair's juvenilia kept by his mother.
   D. Display cards and advertising posters concerning Sinclair's books, plays, debates, and movies.
   E. Trophies, medals, plaques, and other awards.
   F. Photographs.
      1. Thousands of stills made from the films taken by Sergei Eisenstein during the making of *Thunder Over Mexico*.
      2. Pictures of the Sinclairs, their families and friends, many inscribed.
   G. Larger than life-size plaster bust of Upton Sinclair by Carl Eldh.
   H. Upton Sinclair's violin and music.
   I. Brass deck plate from the destroyer *U.S.S. Sinclair,* named for Captain Arthur Sinclair, Upton's great-grandfather.
   J. Paintings (oil and water colors).

The extraordinary bulk of the Sinclair Archives might seem to offer unparalleled opportunities to anyone charged with selecting items for an exhibition. But given the requirements of coherence and the limitations of space, abundance becomes a difficult and tantalizing challenge. What I have tried to do is to represent both the collection and the life which is its *raison d'être*. I have therefore made no attempt to display copies of every one of Sinclair's books or more than a tiny fraction of the manuscripts. Rather, I have focused on both the high moments and the representative aspects of a fascinating and multifaceted career. Thus it seemed that Sinclair's ancestry, his experience as a hack writer, the period of trial prior to *The Jungle,* the celebrity occasioned by *The Jungle,* his devotion to causes, his activities as a playwright, his service as a muckraker, his career as an editor and publisher, his nearly successful EPIC campaign for the California Governorship, his creation of the Lanny Budd saga, his friendships with some of the most famous men and women of our time, and the tributes that have come to him as the result of his literary and humanitarian activity should be the foci around which to construct an interesting and genuinely revealing exhibit. And because, as Malcolm Cowley and others have observed, Sinclair is America's most widely translated living author, I have tried to suggest his extraordinary foreign reputation throughout. While I have yielded to the temptation to name-drop in instances where it seemed appropriate, I have endeavored to shape an exhibit, not to indulge in mere exhibitionism. If the exhibit communicates some sense of the generous and dedicated spirit that motivates this man of many parts, it will have achieved its intended effect.

The exhibition and this *Catalogue* owe their being to the assistance of many interested parties. Mr. Sinclair has been characteristically tireless and good-natured about answering queries. Mrs. May Hard Sinclair has been both conspirator and collaborator. Dean Ashton and the Research Committee of Indiana University have provided funds and encouragement; Mr. Philip B. Daghlian has offered shrewd and patient counsel; Mr. C. L. Barber has been an enthusiastic and persuasive ally; Mr. Philip Appleman made a

number of helpful suggestions. The entire staff of the Lilly Library—especially Miss Kathryn Troxel and Miss Doris Reed—has performed services beyond both number and, often, the call of duty. Mrs. David Nichols typed the first draft of the manuscript with zeal and skill. Mr. Randall has earned his title as Director of the Lilly Library by somehow managing to outdo even his staff in cooperation. My wife, Valerie, did much of the hard work and made it possible for me to do the rest.

Ronald Gottesman
Sinclair Archivist
September, 1963
Bloomington, Indiana

In the interest of economy no attempt has been made to provide full bibliographical descriptions of the items on display. In the case of books, the information provided is designed to identify the book only and is in no sense a facsimile of the title page. The dimensions in parentheses are in inches. Anyone wishing to have fuller bibliographical data for American editions of the earlier books may consult the compiler's forthcoming Upton Sinclair: A Bibliographical Catalogue, 1894-1932.

I. ANCESTORS

1. *Memorandum book,* 1813-14.

   Captain Arthur Sinclair (the author's great-grandfather) for whom the destroyer *U.S.S. Sinclair* was named, kept this memorandum book during the years 1813-14. It contains a record of his correspondence, expense lists (both personal and for outfitting a ship), some personal notes, and a vivid account of an engagement with the British fleet on Lake Ontario.

   Bound in leather.

2. *Photograph,* [*c.* 1825].

   Captain Arthur Sinclair, the author's great-grandfather.

   Photograph of an oil painting.

3. *Photograph,* [*c.* 1885].

   Mr. Upton B. Sinclair, Sr., the author's father.

4. *Two Years on the Alabama.* By Arthur Sinclair, Lieutenant, C.S.N. With over thirty illustrations. Second edition. Lee and Shephard Publishers: Boston, 1896.

   Bound in grey pictorial cloth.

   Written by Upton Sinclair's uncle, this book relates the two years of hazardous and successful service of the *Alabama,* from the day of her commissioning, 24 August 1862, until the day she was sunk by the *Kearsarge,* 19 June 1864. Perhaps Upton Sinclair's passion for accuracy is inherited as well as acquired. In any case, his uncle offers the following modest claim in his introductory remarks: "Truth, at least, he thinks he can promise, for he has spared no pains to verify through the testimony of others what he has herein set down."

5. *Photograph,* [*c.* 1910].

   Mrs. Priscilla Harden Sinclair, the author's mother.

6. *Brass deck plate,* 8 October 1919.

   Named in honor of Upton Sinclair's great-grandfather, this destroyer was commissioned on 8 October 1919 and was placed out of commission 25 April 1935. Captain Sinclair fought in the first American naval battle after the Revolution, that between the *Constellation* and the *Insurgente,* in 1798.

   Inscribed: "U.S.S. SINCLAIR NAMED IN HONOR OF ARTHUR SINCLAIR, CAPTAIN UNITED STATES NAVY. BORN—VIRGINIA, DIED —NORFOLK, VIRGINIA, FEBRUARY 7, 1831. APPOINTED MIDSHIPMAN IN 1798; COMMISSIONED CAPTAIN IN 1813. TOOK PART IN MANY BRILLIANT ENGAGEMENTS IN THE WAR OF 1812-13. COMMANDED U.S.S. ARGUS 1812-13. COMMANDED U.S.S. NIAGARA ON LAKE HURON 1814, WHEN HE CAPTURED A NUMBER OF ENEMY VESSELS. DESTROYER No. 275."

7. *The Fighting Sinclairs,* [*c.* 1931].

This four-hundred-page history of Mr. Sinclair's distinguished naval ancestors has never been published. Mr. Albert Mordell wrote the text; Mr. Sinclair helped to revise it and provided an introduction.

a. Title page.
b.-e. Four pages of table of contents.
f. First page of text.

Typescript with autograph revisions.

II. JUVENILIA

8. *Photograph,* [1884].

Upton Sinclair, age six.

9. *Photograph,* [1886].

Upton Sinclair, age eight.

10. *Photograph,* [*c.* 1888].

Upton Sinclair and friends. Sinclair is wearing the tall "dunce" cap.

11. *Merit roll book,* [1893].

Front cover: "Merit Roll of the College of the City of New York. First and second academic terms. September, 1892, to June, 1893."

While Sinclair was a member of the subfreshman class, his examination scores and conduct were good enough to give him a ranking of 12th out of 263. His highest grade was in mathematics, his lowest in English.

12. "Tommy Junior the Second," by Upton B. Sinclair, Jr.

In *Argosy,* XX (April to September, 1895), 357-62.

Sinclair's first printed story, for which he was paid $25.

13. *Scrapbook,* [*c.* 1894-97].

Bound in brown cloth.

This *Scrapbook,* kept by the author's mother, contains nearly 150 examples of Sinclair's juvenile writings. Represented are riddles, jingles, poems, stories, jokes, and cartoon captions from 1894-97. [See Plate I, page 50.]

14. *Framed photograph,* 1897.

The senior class of '97 and faculty, College of the City of New York. Mr. Sinclair is farthest to the left in the fourth row.

III. "THE FICTION FACTORY"

15. "Mark Mallory's Heroism; or, First Steps Toward West Point." By Lieutenant Frederick Garrison, U.S.A. [Upton Sinclair].

In *Army and Navy Weekly,* Vol. I, No. 2 (26 June 1897), pp. 18-30. The second half-dime novel written by Sinclair. Published shortly after his graduation from C.C.N.Y.

In pictorial wrappers.

16. "Mark Mallory's Defiance; or, Fighting a Hundred Foes." By Lieutenant Frederick Garrison, U.S.A. [Upton Sinclair].

In *Army and Navy Weekly,* Vol. I, No. 21 (6 Nov. 1897), pp. 973-84.

In pictorial wrappers.

17. "Mark Mallory's Hour of Trial; or, the Maniac of the Devil's Den." By Lieutenant Frederick Garrison, U.S.A. [Upton Sinclair].

In *Half-Holiday,* Vol. 1, No. 2 (12 Feb. 1898), pp 10-18.

The Mark Mallory stories begun in *Army and Navy Weekly* were continued in this new series.

In pictorial wrappers.

18. "Clif Faraday on the New York; or, A Naval Cadet Under Fire." By Ensign Clarke Fitch, U.S.N. [Upton Sinclair]. Street & Smith: New York, 1898.

Comprises *True Blue,* Vol. I, No. 1 (14 May 1898), pp. 1-31.

The first of the Clif Faraday stories written by Sinclair. The Clif Faraday stories that had previously appeared in *Army and Navy Weekly* and *Half-Holiday* were written by Henry H. Lewis.

In pictorial wrappers. [See Plate II page 51.]

19. "Clif Faraday at Cardenas; or, Hot Shot Where it Did Most Good." By Ensign Clarke Fitch, U.S.N. [Upton Sinclair]. Street & Smith: New York, 1898.

Comprises *True Blue,* Vol. I, No. 13 (6 Aug. 1898), pp. 1-31.

In pictorial wrappers.

20. "A Prisoner of Morro." By Ensign Clarke Fitch, U.S.N. [Upton Sinclair]. Street & Smith: New York, [1898].

Volume I, Number 4 in *Columbia Library.* Reprints several of the Clif Faraday stories which originally appeared in *True Blue.*

In pictorial wrappers.

21. "Bound for Annapolis; or, Braving His Foes." By Ensign Clarke Fitch, U.S.N. [Upton Sinclair]. Street & Smith: New York, 1903.

Number 3 in the *Bound-to-Win Library.* Reprints several of the Clif Faraday stories which originally appeared in *True Blue.* Later reprinted in hard covers by David McKay as the first volume in a five-volume series published at the same time as the five volumes of Mark Mallory stories (below).

In pictorial wrappers.

22. "The Boys' Own Library." The Collected Lieutenant Frederick Garrison [Upton Sinclair]. David McKay, Publisher: Philadelphia, [1903?].
Bound in tan pictorial cloth.

Each of these five volumes is made up of approximately seven of the Mark

Mallory stories which originally appeared in *Army and Navy Weekly* and *Half-Holiday*.

a. *Off For West Point*
b. *A Cadet's Honor*
c. *On Guard*
d. *A West Point Treasure*
e. *The West Point Rivals*

23. *From Port to Port; or, Clif Faraday in Many Waters.* By Ensign Clarke Fitch, U.S.N. [Upton Sinclair]. David McKay: Philadelphia, [1903?].

Bound in blue pictorial cloth.

Volume IV in the five-volume series which corresponds to the Garrison series (above).

24. "Mark Mallory's Struggle; or, Freinds [*sic*] and Foes at West Point." By Lieutenant Frederick Garrison, U.S.A. [Upton Sinclair]. Street & Smith: New York, 1906.

Comprises *Brave and Bold,* No. 195 (15 Sept. 1906), pp. 1-28. Reprints Mark Mallory stories originally printed in *Army and Navy Weekly.*

In pictorial wrappers.

IV. THE STRUGGLING ARTIST

25. *Springtime and Harvest: A Romance.* The Sinclair Press: New York, [1901]. Bound in maroon cloth.

Sinclair's first serious novel was written in the cabin "Fairy Glen" (frontispiece) on the shores of Lake Massawippi in Canada. After the manuscript was rejected by several publishers, the young author borrowed two hundred dollars from an uncle and published it himself. Only a few copies are known to have survived.

26. *King Midas: A Romance.* Illustrations by Charles M. Relyea. Funk and Wagnalls Company: New York and London, 1901.

Bound in orange pictorial cloth.

A reprint of *Springtime and Harvest.*

27. *Prince Hagen: A Phantasy.* L. C. Page & Company: Boston, Mcmiii.

Bound in blue pictorial cloth.

Sinclair's second novel, written during the summer of 1901, was rejected by twenty-two book publishers and seventeen magazine editors. Dedicated to George D. Herron, prominent clergyman and Socialist who helped to support the Sinclairs while Upton wrote *Manassas.*

28. *The Overman.* Doubleday, Page & Company: New York, 1907.

Bound in decorative blue cloth; printed dust jacket.

Written during the winter of 1901-02.

Inscribed: "To Hunter, with love. Upton Sinclair."

29. *The Journal of Arthur Stirling: ("The Valley of the Shadow").* Revised and condensed. With an introductory sketch. D. Appleton and Company: New York, 1903.

Bound in red cloth.

The introductory sketch is initialed "S.," and the book, published as the last will and testament of Arthur Stirling, poet and suicide, was soon discovered to be Sinclair's work.

30. *A Captain of Industry: Being the Story of a Civilized Man.* The Appeal to Reason: Girard, Kans., 1906.

Bound in blue cloth.

Written during the winter of 1902-03, this fictional narrative was described by its author as "the most ferocious of my stories."

31. "My Cause," by Upton Sinclair.

In the *Independent,* LV (14 May 1903).

A reply to the criticism aroused when the true authorship of *The Journal of Arthur Stirling* had been disclosed. Sinclair also discusses his plans to write a "three volume novel, an attempt to make an imaginative picture of the Civil War, . . . the greatest art-theme now unpre-empted. . . ." Only *Manassas,* the first volume, was completed.

32. *Manassas: A Novel of the War.* The Macmillan Company: New York and London, 1904.

Bound in blue pictorial cloth. Top-edge stained blue.

33. *Theirs Be the Guilt: A Novel of the War Between the States.* Twayne Publishers: New York, 1959.

Bound in grey cloth; printed dust jacket.

A revised version of *Manassas.*

34. *Theirs Be the Guilt: A Novel of the War Between the States.* Hillman Books: New York, [1960].

In pictorial wrappers.

A reprint of the revised version of *Manassas.*

V. *THE JUNGLE*

35. *Appeal to Reason,* 11 February 1905.

Announcement that *The Jungle* will begin in number 482, 25 February.

36. *Appeal to Reason,* 25 February 1905.

Chapter one of the first printed appearance of *The Jungle.*

37. "Is Chicago Meat Clean?" by Upton Sinclair and Major L. L. Seaman, M.D., LL.B.

From *Collier's,* XXV (22 April 1905), 13-14.

Sinclair claims, among other things, that "the sausage meat is stored in great piles, and water from leaky roofs drips over it, and thousands of rats race about on it." Major Seaman concludes that "no tainted meat [is] sold from the Chicago stockyards" and that "in the main, the buildings are in a fair sanitary condition."

38. *One-Hoss Philosophy.*

Numbers 33, 34, 35; April, July, October, 1905. The second appearance in print of *The Jungle.*

39. *One-Hoss Philosophy.*

As above, bound in dark green cloth.

40. *Advertising brochure,* [1905].

Advertising *The Jungle,* with four early opinions of the serial version. The Jungle Publishing Company [Upton Sinclair]: Princeton, N. J.

41. *Memorandum of agreement,* 8 January 1906.

Contract between Upton Sinclair and Doubleday, Page & Company for *The Jungle.* The special arrangement on page 2 allows Sinclair to market the book independently to Socialists.

Three pages (13⅛ x 8). Signed typescript.

42. *Advertising brochure,* [1906].

Advertising *The Jungle* at $1.35. Quotes four opinions of the book. Other pages bear advertisements for Socialist literature.

Published by The Appeal to Reason, Girard, Kans.

Single sheet folded twice to make eight pages.

43. *Advertising brochure,* [1906].

Advertising *The Jungle,* with thirteen opinions of the book. Published by The Jungle Publishing Company [Upton Sinclair]: New York.

44. *Broadside advertising brochure,* [1906].

Headed: "Circulate 'The Jungle.' "

Prints Jack London's letter endorsing *The Jungle* which originally appeared in the *Appeal to Reason.* Gives publication date of book as 15 February 1906. Published by The Jungle Publishing Company [Upton Sinclair]: New York.

45. *Broadside advertising brochure,* [1906].

Headed: "The Jungle."

Prints seven opinions of the book; gives date of publication as 15 February 1906. Published by The Jungle Publishing Company [Upton Sinclair]: New York.

46. *Advertising brochure,* [1906].

Headed: "The Unforgettable Book of 1906."

Advertising the book, with seven opinions based on a reading of "advance sheets." Lists price as $1.50. Published by Doubleday, Page & Company, New York.

Printed in brown ink.

47. *Advertising brochure,* [1906].

Headed: "The Unforgettable Book of 1906."

Advertising the book, with four opinions. Lists price as $1.50. Published by Doubleday, Page & Company, New York.

Printed in brown ink.

48. *Advertising brochure,* "The Books of Upton Sinclair," [1906].

Advertising *The Jungle, Manassas, The Journal of Arthur Stirling, Prince Hagen, King Midas,* with opinions of each book. Published by The Jungle Publishing Company [Upton Sinclair]: New York.

On yellow paper, with portrait of Sinclair on the cover.

49. *Advertising brochure,* [1906].

Advertising *The Jungle,* with twenty-one opinions to show "What English Reviews Think of It." The Jungle Publishing Company [Upton Sinclair]: New York.

50. *Advertising brochure,* [1906].

Advertising *The Jungle* at the reduced rate of $1.20 for single copies. Quotes English and American opinions of the book and reprints Jack London's letter urging circulation of it. Also quotes wholesale prices available to locals, clubs, and agents.

Published by The Appeal to Reason, Girard, Kans.

Six pages, accordion fold.

51. *The Jungle.* Doubleday, Page & Company: New York, 1906.

Bound in green pictorial cloth; printed dust jacket.

52. *The Jungle.* Doubleday, Page & Company: New York, 1906.

Inscribed: "To Cecil K. Byrd and David A. Randall, the men who carried the alligator away. Upton Sinclair. March 27, 1957."

Bound in green pictorial cloth.

53. *The Jungle.* The Jungle Publishing Company: New York, 1906.

Letter mounted on flyleaf: "Dear Comrades: We think this letter is from you—we sent it to the bank, and didn't notice it had no signature! Faithfully, Jungle Pub. Co (U Sinclair)."

Printed slip mounted on front paste-down flyleaf: "Sustainers' Edition. An appeal was published in the Socialist press for advance orders to make

possible the publication of this book. About five thousand copies were ordered, of which this is one. The Author."

Although the Doubleday, Page & Company and The Jungle Publishing Company copies were printed and issued at the same time, type wear and other evidence suggest that the Doubleday, Page & Company copies were run off first. The cover of The Jungle Publishing Company copy bears the emblem of the Socialist Party.

Bound in green pictorial cloth. [See Plate III, page 52.]

54. *The Jungle,* [*c.* 1907].

An unidentified early British periodical (?) version, rebound.

Bound in dark blue cloth.

55. *La Jungle: les Empoisonneurs de Chicago.* Traduit de l'anglais par A. Fournier. Librairie Félix Juven: Paris, [15 July 1906].

An early French translation ending with Chapter XX.

In pictorial wrappers.

56. *Photostat,* 15 March 1906.

Photostatic copy of President Theodore Roosevelt's letter to Sinclair inviting him to visit the White House to discuss *The Jungle.*

57. "The Chicago Meat Scandals: The Novel Which is Making History," by Winston Spencer Churchill, M.P.

In *P.T.O.,* Vol. I, Nos. 1 and 2 (16 and 23 June 1906), 25-26, 65-66.

Then a young member of Parliament, Sir Winston characterized the book in this—even then—distinctively Churchillian style:

> The worst has been told and only the worst; it has been told in the most effective way; and the reader is confronted—nay, overwhelmed—by concatenations of filthy, tragic, detestable details, which reduce him, however combative or incredulous, to a kind of horror-struck docility.
>
> Let me say at once that people have no right to hold their noses and shut their eyes. If these things are true, all honour to him who has the power and skill to fasten world-wide attention upon them. If they be only half true, a great public service has been rendered. If only one-tenth part be true, there would still, I fancy, be some debt owing by society to Mr. Sinclair. And there is, unhappily, good reason to believe, scarcely, indeed, any reason to doubt—that a very considerable body of undeniable and easily ascertainable truth sustains the charges that are made.

58. "Mr. Dooley on the Food We Eat," by F. P. Dunne.

From *Collier's,* XXXVI (23 June 1906).

One brief passage from the article will suggest why *The Jungle* and Mr. Dooley were—and continue to be—famous:

> But it all tur-rned out well in th' end. Th' villain fell into a lard tank an' was not seen again ontil he tur-rned up at a fash'nable resthrant in New York. Our hayro got out iv jail an' was rewarded with a pleasant position as a porther in an

arnychist hotel, an' all ended merry as a fun'ral bell. . . . Ye'll see be this that 'tis a sweetly sintimintal little volume to be r-read durin' Lent. . . . It shud be taken between meals, an' is especially ricomminded to maiden ladies contemplatin' their first ocean voyage.

59. *Certificate,* 1 October 1906.

Headed: "Jungle Theatrical Stock: Capital Stock $20,000."

Sinclair's certificate for 30 shares of capital stock at $100 per share in the company that produced the unsuccessful play version of *The Jungle.* Signed by George H. Brennan, President, and M. L. Webber, Secretary-Treasurer.

Decorative salmon printing.

60. *Photograph,* [1906].

Upton Sinclair, fearless crusader; taken soon after *The Jungle* was published.

61. *Photograph,* [1906].

The farmhouse at Princeton, New Jersey, where, in 1904-05, *The Jungle* was written.

62. *Photograph,* [1906].

Sinclair and his son, David, soon after *The Jungle* was published.

63. *Photograph,* [1906].

Upton Sinclair on horseback; the horse was purchased with the early royalties from *The Jungle.*

64. *Der Sumpf: Roman aus Chicagos Schlachthaüsern* [*The Jungle*]. Autorisierte deutsche Ausgabe von Eduard Eugen Ritter. Adolph Sponholtz: Hannover, Germany, 1906.

An early German translation, with a prefatory note about the author and foreword about the book. This is the tenth printing, 12 January 1907; the first was on 15 July 1906.

In pictorial wrappers.

65. *Broadside letter,* [*c.* January, 1907].

Circular letter announcing the forthcoming publication of a paperbound edition of *The Jungle* "for propaganda purposes" and a cloth edition of *The Industrial Republic,* Sinclair's first book since publication of *The Jungle.* Enclosed was a copy of the prospectus of the Helicon Home Colony.

66. *The Jungle.* Grosset & Dunlap: New York, [1907].

An early inexpensive reprint.

Bound in green cloth.

67. *Dschungela* [*The Jungle*].

In Latvian. E. Poiss: Riga, Latvia, 1912, 1914. Volume I, in pictorial wrappers, published 1912. Volume II, in printed wrappers, published 1914.

68. *Letter:* From P. H. Reesberg, The Tailor. 18 January 1915.
A first-hand report of the impact made by the film version of *The Jungle,* made in 1913 and released in 1914.
"It made Socialists of many; specely of the young people; and sausage haters of other, specely of the old people."
One sheet (11 x 8½). Autograph.

69. [*The Jungle*].
Second edition in Ukrainian. Winnipeg, Manitoba, Canada, 1919.
Bound in boards with cloth spine.

70. *Advertising brochure,* [1920].
Advertising a "new edition" of *The Jungle,* which had been out of print for ten years.
Published by Upton Sinclair, Pasadena.
Four pages printed on "kraft" paper.

71. *The Jungle.* Published by Upton Sinclair: [Pasadena,] 1920.
First reprinting by the author.
Bound in maroon pictorial cloth.

72. *The Jungle.* William Heinemann Ltd.: London, [1920].
Bound in dark maroon cloth.

73. [*The Jungle*].
In Russian, incomplete. State Publishing House: Moscow and Petrograd, 1923.
Bound in blue leather.

74. [*The Jungle*].
In Russian. Cooperative Publishing House: Kharkov, 1923.
In pictorial wrappers.

75. [*The Jungle*].
In Armenian. "Sickle and Hammer": Moscow, 1923.
In pictorial wrappers.

76. [*The Jungle*].
In Russian, incomplete. Krasnaja Nov: Moscow, 1923.
In pictorial wrappers.

77. *The Jungle.* Haldeman-Julius Company: Girard, Kans., [1924].
Six volumes in pale blue wrappers.
Little Blue Books Nos. 583-88.

78. *Der Sumpf: Roman* [*The Jungle*]. Malik-Verlag: Berlin, [1924].
In all American editions the book ends with the words "'CHICAGO WILL BE OURS!'" This German translation ends: *"'Die Ganze Welt wird unser sein!'"* This enlargement of ambition is probably more Socialistic than Germanic.
Bound in yellow pictorial cloth and boards.

79. *The Jungle*. Vanguard Press: New York, MCMXXVI.
An abridged edition.
Bound in grey pictorial cloth.

80. *De Wildernis* [*The Jungle*]. Vertaling van Mevr. H. Mendels-Stokvis. Met un Inleiding Van F. M. Wibaut. N.V. Mij: Amsterdam, [1927].
In Dutch, with an introduction dated December, 1906, and a foreword dated 8 September 1927, both by F. M. Wibaut.
Bound in dark blue cloth.

81. [*The Jungle*].
In Russian, incomplete. State Publishing House: Moscow, 1928.
Bound in grey cloth.

82. *The Jungle*. Published by Upton Sinclair: [Long Beach, Calif.?,] 1928.
In printed wrappers.

83. *The Jungle*. Werner Laurie Ltd.: London, [1929].
Sixty-fifth reprint, July, 1929.
Bound in dark blue cloth; printed dust jacket.

84. *The Jungle*. Vanguard Press: New York, [1929].
Fifth Vanguard printing, September, 1929. Abridged edition.
Bound in green pictorial cloth; printed dust jacket.

85. [*The Jungle*].
In Chinese. "Translator: Kuo Men-Yo (the communist)." N. pub.: Shanghai, [1929].
In printed wrappers depicting brick walls oozing blood.

86. *Broadside letter*. February, 1931.
This circular letter solicits support for a projected special 25th anniversary edition of *The Jungle* to be illustrated by Diego Rivera and autographed by both Rivera and Sinclair. Unfortunately, this project was never completed.

87. *Los Envenenadores de Chicago* [*The Jungle*]. Traducción de F. Alaiz. Segunda Edición Española. Editorial B. Bauzá: Barcelona, [1932].
This second Spanish edition reprints the complete text.
In printed wrappers.

88. *The Jungle.* T. Werner Laurie Ltd.: London, [1933].
Sixty-seventh reprint, March, 1933. Popular edition, 3/6.
Bound in bright red cloth; printed dust jacket.

89. *The Jungle.* Penguin Books: London, [1936].
First Penguin printing. Number 49 in series.
In orange pictorial wrappers; pictorial dust jacket.

90. *Raistas* [*The Jungle*]. Pataisytas ir papildytas lieturvi kalbon vertimas. Dsenrascio "Laisvės" Leidinys. Brooklyn, N. Y., 1939.
In Lithuanian, with an introductory note about the author.
In printed wrappers.

91. *The Jungle.* Published by the Author: Monrovia, Calif., [1945].
A lithoprinting of the Doubleday, Page & Company printing of 1906, by Edwards Brothers, Inc., Ann Arbor, Michigan.
Bound in deep red pictorial cloth; printed dust jacket.

92. *Mocirla (Abatourele din Chicago)* [*The Jungle*]. Versiune romaneascq de George Demetru Pan. Editura moderna: [Bucharest, Romania,] 1945.
In Romanian, with an introductory note about the author. Ends just before the completion of Chapter XX.
In printed wrappers.

93. [*The Jungle*].
In Japanese. N. pub.: n.p., [1946?].
In printed wrappers.

94. *The Jungle.* The Viking Press: New York, 1946.
With an introduction by the author.
Bound in pink pictorial cloth; printed dust jacket.

95. *Mirugavalkai* [*The Jungle*].
In Tamil, translated by S. Shanmugam. N. pub.: Sindupundurai, Tirunelveli, S. India, [1949].
In printed wrappers.

96. *Greatest Living Authors Present the World's Best Stories, Humor, Drama, Biography, History, Essays, Poetry.* Edited by Whit Burnett. The Dial Press: New York, 1950.
Selection from *The Jungle* reprinted on pp. 196-203.
Bound in grey cloth; printed dust jacket.

97. *Vildmarken: Chicagoroman* [*The Jungle*]. Folket I Bilds Förlag: Stockholm, [1950].
In Swedish.
Bound in marbled boards with morocco spine; pictorial wrappers.

98. *The Jungle.* With an introduction by John Fischer. Harper & Brothers Publishers: New York, [1951].

Reprints author's introduction to the Viking Press and adds one by John Fischer. In Harper's Modern Classics.

Bound in red pictorial cloth.

99. *History and Anthology of American Literature.* By Leighton B. Brown, Ph.D., Washington University, and Takashi Kawatsu, Professor of Kagawa University. The Hokuseido Press: Tokyo, 1952.

With a frontispiece full-length portrait of Sinclair. A section from *The Jungle* is reprinted in English on pp. 280-92.

Bound in maroon cloth; printed dust jacket.

100. [*The Jungle*].

In Russian. State Publishing House: Moscow, 1956.

Bound in pictorial boards with cloth spine.

101. *The Jungle.* Jaico Publishing House: Bombay, India, 1957.

With a note about the author and a special preface to this Indian edition by the author. Jaico Book number J-86. In English.

In pictorial wrappers.

102. [*The Jungle*].

In Malayalam, translated by V. C. Narayanan. The Mangalodayam (Private) Ltd.: Trichure, India, 1959. First edition, 1,000 copies, March, 1959.

In painted wrappers.

103. *The Jungle.* With an afterword by Robert B. Downs. Published by The New American Library: [New York, 1960].

The most recent reprint in English, C D 36. A Signet Classic.

In pictorial wrappers.

104. [*The Jungle*]. State Publishing House: Prague, 1962.

In Czech, with an introductory note by Upton Sinclair dated 30 December 1958 and an afterword by Zdenek Vancura. Translated by Emanuela a Emanuel Tilschovi.

Bound in red pictorial cloth; dust jacket reproduces *Boom Town,* a painting by Thomas Hart Benton.

105. [*The Jungle*].

In Japanese, two volumes. N. pub.: n.p., n.d.

In printed wrappers.

106. [*The Jungle*].

In Bengali. Mitra & Ghoth: Calcutta, n.d.

Bound in illustrated boards.

107. [*The Jungle*].

In Hebrew. Mizpah Publishing Company: Eretz, Israel, n.d.

Bound in blue cloth; printed dust jacket.

108. *Los Envenenadores de Chicago* [*The Jungle*]. Traducción de Vicente Vera y López. Editorial Tor: Rio de Janeiro and Buenos Aires, n.d.

In Spanish, with a foreword by the translator. Ends just before the completion of Chapter XX.

In pictorial wrappers.

109. *Mocvara: Roman iz cikaskih klaonica* [*The Jungle*]. "Pravo Naroda": u Sidu, Jugoslavia, n.d.

In Serbian, with an introductory note.

In printed wrappers.

110. "The World of Upton Sinclair," by Harvey Swados.

In the *Atlantic Monthly,* CCVIII (December, 1961), 96-102.

A recent re-examination of *The Jungle* which concludes that to the extent that reading it fills us with "humility and compassion" for the peoples of the underdeveloped world, whose lives parallel those depicted in *The Jungle,* "this book now begins a new and vital existence as a force in the spiritual and social lives of a new . . . generation of readers."

VI. "CAUSES"

111. *Helicon Hall brochure,* 1905.

Only thirteen leaves remain intact, eight bearing photographs of the interior and exterior of Helicon Hall. The other leaves, perhaps bearing explanatory text, have been torn out. This brochure probably was used to describe the boys' school which had been operated at Helicon Hall.

In heavy buff wrappers.

112. *Broadside,* [*c.* November, 1906].

Headed: "THE HELICON HOME COLONY COTTAGE PLANS."

Outlines plans, expected costs, and restrictions for the construction and use of cement block cottages on the grounds of the Helicon Home Colony. "Contractors tell us that a three- or four-room cottage with bath, can be constructed for $1,000; an ordinary two-story suburban home, with six rooms, attic, cellar and bath-room, costs about $2,200." Private kitchens will not be allowed, "nor will private servants be permitted in the cottages except in case of emergency."

Printed in dark brown ink on light tan paper.

113. *Broadside,* [*c.* January, 1907].

Headed: "COLONY CUSTOMS."

Lists thirty-one "customs which have been evolved out of the practical experience of the Home Colony." Among the "customs" of interest is number seventeen: "Outing shirts, short skirts, and similar comfortable things are in order at all times, Sundays and festivals included; we dislike only unsightly objects, such as suspenders." Number thirty-one suggests the "Spirit of the Colony" with charm:

> Having put our economic life upon a basis of justice and equality, we are free from most of the occasions of bitterness and strife which exist elsewhere. We treat each other with courtesy and kindliness; we are busy and out of mischief; and, having the best of motives ourselves, we attribute them to all who enter our doors. We help out in all emergencies, and when the spirit moves us, we turn out and play together like children.

Printed in dark brown ink on light tan paper. [See Plate IV, page 53.]

114. *Helicon Home Colony brochure,* 1907.

Front cover: "Helicon Home Colony. Englewood, N. J., 1907."

This illustrated brochure describes the organization, purposes, costs, requirements for membership, financing, and future plans of the Home Colony Company and solicits inquiries from "those who may be interested, either as residents or as workers." The only qualifications for residence are "social compatibility and freedom from communicable diseases, and the payment of weekly bills in advance."

In printed wrappers.

115. *Co-operative Group Leaflet,* September, 1908.

Headed: "A Plan for a Co-operative Group. . . . (Personal and Confidential)."

Sinclair outlines plan for a new "home colony," this one to be a couple of hours from the city; the accommodations will be quite simple, and eating arrangements will be left to each individual.

Accordion leaflet. Eight pages.

116. *Good Health and How We Won It. With an Account of the New Hygiene.* By Upton Sinclair and Michael Williams. With sixteen full-page illustrations from photographs. Frederick A. Stokes Company: New York, [1909].

Bound in brown pictorial cloth.

117. *The Art of Health: A Primer of the New Hygiene.* By Upton Sinclair and Michael Williams. "Health and Strength," Ltd.: London, [1909].

Bound in red decorative cloth.

The English edition of *Good Health and How We Won It.*

118. "What Shall We Eat?" by Upton Sinclair.

In *Physical Culture,* XXIII (March, 1910), 235-38.

119. *The Fasting Cure.* Mitchell Kennerley: New York and London, MCMXI.
Bound in brown cloth; pictorial dust jacket.

120. *Damaged Goods: The Great Play "Les Avariés" of Brieux.* Novelized with the approval of the author. The John C. Winston Company: Philadelphia, [1913].
Bound in red cloth; printed dust jacket.
Brieux's play represents an early attempt to educate the public to the dangers and treatment of venereal diseases.

121. "The House of Wonder," by Upton Sinclair.
In *Pearson's Magazine,* XXXXVIII (June, 1922), 9-17.
The first of a series of writings by Sinclair urging further investigation of Dr. Abrams' claim to be able to diagnose disease by the electronic analysis of blood.

122. "My Life and Diet," by Upton Sinclair.
From *Physical Culture,* LVIII (November, 1927), 37-38.

123. "The Radio Mind," by Upton Sinclair.
In *Ghost Stories,* VIII (January, 1930), 4-11.
From *Mental Radio.*

124. *Letter:* From Albert Einstein. 16 May 1930.
Einstein agrees to write an introduction to *Mental Radio.* In German.
One sheet (11¼ x 8⅞). Signed typescript.

125. *Mental Radio.* Introduction by William McDougall. Albert & Charles Boni: New York, 1930.
Bound in glossy black cloth.
Inscribed on flyleaf: "(I never saw this binding before.) U.S."

126. *The Sinclair Experiments Demonstrating Telepathy.* By the Research Officer [Walter Franklin Prince]. Boston Society for Psychic Research: Boston, 1932.
In red wrappers.
Comprises Part I of Bulletin XVI (April, 1932) of the Boston Society for Psychic Research.

127. *Mental Radio.* Introduction by William McDougall. Preface by Albert Einstein. With a report by Walter Franklin Prince. Charles C. Thomas: Springfield, Ill., [1962].
Bound in green cloth; pictorial dust jacket.
A recent reprinting of the Sinclairs' book on telepathy by a publisher of science books.

128. *The Wet Parade.* Farrar & Rinehart, Inc.: New York, [1931].
Bound in blue cloth; printed dust jacket.

129. *Photograph,* [1932].

Scene from the MGM motion picture production of *The Wet Parade,* 1931. From left to right: Jimmie Durante, Dorothy Jordan, and Robert Young.

130. *The Playgoer, The Magazine in the Theatre.* Grauman's Chinese [Theatre]. [17 March 1932].

Program announcing the world première of *The Wet Parade,* an MGM movie adapted from Sinclair's novel.

131. *The Wet Parade.* Dramatized by Mina Maxfield and Lena Eggleston. From the novel by Upton Sinclair. Published by Board of Temperance, Prohibition, and Public Morals: Washington, D. C., [1932].

In blue wrappers.

132. *The Cup of Fury:* Channel Press Inc.: Great Neck, N. Y., [1956].

Bound in black cloth; pictorial dust jacket.

An account of the disastrous effects of alcohol on his family, his friends, and famous literary figures.

VII. PLAYWRIGHT

133. *Broadside circular letter,* [*c.* February, 1909].

Headed: "The Sinclair Players. Results of Opening Performances."

134. *Photograph,* [*c.* 1909].

Inscribed: "San Francisco about 1909."

Mr. C. M. Lynton as "John D." with The Sinclair Players. On January and February of 1909 The Sinclair Players performed *John D.* and other of his plays in several California communities.

135. *Prince Hagen: A Drama in Four Acts.* Privately printed: [San Francisco, 1909].

In brown wrappers.

136. *Plays of Protest.* Mitchell Kennerley: New York, MCMXII.

Bound in brown cloth; printed dust jacket. Top-edge gilt.

Contains *The Naturewoman, The Machine, The Second-Story Man, Prince Hagen.*

Inscribed: "To Hunter, with Love. Upton Sinclair."

137. *Prinz Hagen: ein Phantastisches Schauspiel in Vier Aufzügen.* Malik-Verlag: Berlin, [1921].

In printed wrappers.

Translated by Hermynia zur Mühlen.

138. *Hell: A Verse Drama and Photo-Play.* Published by the Author: Pasadena, [1923].

In pictorial wrappers.

139. *Singing Jailbirds: A Drama in Four Acts.* Published by the Author: Pasadena, [1924].

In printed wrappers.

140. *Letter:* From Theodore Dreiser. 18 December 1924.

Comments on *Singing Jailbirds* and points up difference between himself and Sinclair.

"But don't forget that the brotherhood of man (this entirely apart from some of the co-operative phases of Socialism) is mere moonshine to me. I see the individual large or small, weak or strong, as predatory and nothing else."

One sheet (9⅝ x 7⅝). Autograph.

141. *Bill Porter: A Drama of O. Henry in Prison.* Published by the Author: Pasadena, [1925].

Bound in maroon cloth; printed dust jacket.

142. *Photograph,* 1928.

Scenes from the New Playwrights Theatre production of *Singing Jailbirds.* Directed by Em Jo Basshe.

143. *Advertising brochure,* [1928].

Advertising *Singing Jailbirds,* a New Playwrights Theatre Production directed by Em Jo Basshe and appearing at the Grove Street Theatre, New York City. Quotes "what the critics say" throughout.

Four pages.

144. *A Giant's Strength: Drama in Three Acts.* Published by the Author: Monrovia, Calif., [1948].

Bound in maroon cloth; printed dust jacket.

145. *Cicero,* [1959-60].

A mimeographed copy of an unpublished play written during the winter of 1959-60. The play was staged off-Broadway in 1961 and ran for about six weeks.

In green wrappers.

VIII. THE "DEAD HAND"

146. *Framed photograph,* 1917.

Upton Sinclair poised for tennis service. Inscribed: "So. Cal. Tennis Championship Tournament. Long Beach, Cal., 1917." It was in this year that Sinclair began his series of muckraking books known collectively as the "Dead Hand" series.

147. *The Profits of Religion: An Essay in Economic Interpretation.* Published by the Author: Pasadena, [1918].

Bound in tan cloth; printed dust jacket.

148. *The Profits of Religion: Sixteen Pages from a Book by Upton Sinclair Printed at the Request of Eugene V. Debs.* Upton Sinclair: Pasadena, [1918].

In printed wrappers.

Front cover bears Debs' letter to Sinclair.

149. *The Brass Check: A Study of American Journalism.* Published by the Author: Pasadena, [1919].

Bound in tan cloth. Second printing.

Inscribed: "To Albert Rhys Williams for one dollar and other good & valuable considerations! Upton Sinclair."

150. *Photograph,* [*c.* 1920].

Samuel Untermeyer, famous corporation lawyer. Mr. Untermeyer loaned Sinclair $6,000 to buy a carload of brown wrapping paper on which to print *The Brass Check*—a book Mr. Untermeyer believed to contain "a score of criminal libels and a thousand civil suits." Sinclair was not sued.

151. *Advertising brochure,* [1920].

Advertises *The Brass Check,* with ten English and American opinions.

Published by Upton Sinclair, Pasadena.

Printed on light brown "kraft" paper.

152. *The Brass Check: A Study of American Journalism.* Published by the Author: Pasadena, [1920].

In grey-brown wrappers.

This eighth edition of *The Brass Check* was printed on thin brown "kraft" paper because of a paper shortage at the time.

153. *Il Gettone della Prostituta.* Traduzione, Prefazione e Note di Anita Dobelli Zampetti. Casa Editrice Rassegna Internazionale: Roma, [1921].

In pictorial wrappers.

154. *Letter:* From H. L. Mencken. 28 January [1920].

Mencken tells Sinclair that he had "done a good job" in *The Brass Check,* but that he had not gone far enough.

One sheet (5½ x 8½). Signed typescript.

155. *Press-titution: Selections from* The Brass Check. Appeal to Reason: Girard, Kans., [1920].

In red wrappers.

People's Pocket Series No. 47.

156. *The Associated Press and Labor: Being Seven Chapters from* The Brass Check, A Study of American Journalism. Published by Upton Sinclair: Pasadena, [1920].

In tan wrappers. Printed on light brown "kraft" paper.

157. *The Crimes of the* "Times": *A Test of Newspaper Decency.* Upton Sinclair: [Pasadena, 1921].

In printed wrappers.

158. *Letter:* From John Jay Chapman. 6 April 1923.

Comments favorably on *The Goose-Step* and warns of danger if Socialists gain power.

Three sheets (10½ x 8). Signed typescript with autograph postscript.

159. *Lecture invitation,* 7 May 1923.

Announces that Sinclair will lecture on *The Goose-Step* at the [Pasadena?] Y.M.C.A. Auditorium on Monday, 7 May 1923, at 8 p.m.

160. *Letter:* From Rabindranath Tagore. 4 September 1923.

"Your fearless stand for truth, for the things that are right, your viewpoint of the humiliation that worship of money brings, its stifling quality, its empty arrogance, its insidious undermining of self-respect, its valuelessness, all the attributes which are its curse when dollars own the man, these ideas which you inculcated in this particular book [*The Brass Check*] immediately made a bond of sympathy."

One sheet (10⅜ x 8⅜). Signed typescript.

161. *Die,* [1923].

Cover die for *The Goose-Step;* designed by Sinclair's cartoonist friend, Art Young.

162. *The Goose-Step: A Study of American Education.* Upton Sinclair: Pasadena, 1923.

Four volumes in grey paper wrappers enclosed in an illustrated brown paper dust jacket. Laid in: *Upton Sinclair, Biographical and Critical Opinions.*

First edition in wrappers.

163. *Letter:* From Floyd Dell. [1923].

High praise of *The Goose-Step.*

"I don't think there has ever been a better job in the history of literature."

Three sheets (6⅛ x 6). Autograph.

164. *Cartoon,* [1924].

Original ink sketch by Art Young. Used as the frontispiece for *The Goslings.*

165. *The Goslings: A Study of the American Schools.* Upton Sinclair: Pasadena, [1924].

Bound in maroon pictorial cloth.

166. *Book sales report,* 1924.

Lists number of *The Goose-Step* and *The Goslings* sold in paper and cloth for the period 15 February to 15 March 1924—approximately 4,000 copies

of both titles in both formats. This report suggests, however inadequately, the complexity of one of Sinclair's least known activities as publisher and businessman.

167. *Mammonart: An Essay in Economic Interpretation.* Published by the Author: Pasadena, [1925].

Bound in maroon cloth; pictorial dust jacket.

168. *Mounted photograph,* [1926].

Upton Sinclair in a pensive mood.

169. [*Money Writes!*] N. pub.: Tokyo, 1930.

In pictorial wrappers; pictorial dust jacket.

In Japanese. The last of the "Dead Hand" series was published originally in 1927.

IX. *OIL!*

170. *Notebook,* [1925].

Notebook with autograph jottings for *Oil!* and *Money Writes!* Open to outline of dates, chapters, and projected length of first eleven chapters of *Oil!*

Maroon paper covers.

171. *Typescript,* [*c.* 1926].

Typescript of *Oil!* with autograph revisions of first complete draft.

It has generally been assumed that because Mr. Sinclair has been so prolific he did not take the time and trouble to revise his manuscripts. This first draft of *Oil!* suggests that Sinclair revised this work scrupulously.

172. *Oil!: A Novel.* Albert & Charles Boni: New York, 1927.

Bound in purple pictorial cloth. Top-edge stained yellow.

First edition, Boni imprint.

173. *Certificate,* 27 June 1927.

"Pedlers' and Hawkers' Certificate" issued to Sinclair by the Boston Health Department for the selling of "Books, Pamphlets, Periodicals." Dated 27 June 1927.

Sinclair obtained this certificate to sell the "fig leaf" edition of *Oil!*

174. *Letter:* From D. H. Lawrence. 16 July 1927.

Lawrence praises *Oil!* and defends it against charges of indecency that had been made against it.

"And why should they put a ban on it? The real hero is 'Dad'—J. Arnold Ross—and the thrill of the book is the way he becomes an oil magnate: the old American thrill of a lone hand and a huge success. . . . But the novel seems to me a splendid big picture of actual life: what more do they want?"

One sheet ($10\frac{5}{8}$ x $8\frac{7}{16}$). Autograph.

175. *Oil!: A Novel.* Published by the Author: Long Beach, Calif., 1927.

In printed wrappers.

Fig Leaf Edition. This extremely rare printing of *Oil!* was issued late in June of 1927 after the Boston police had arrested John Gritz, a local bookstore clerk, for selling this novel. Sinclair thereupon got a determination of the specific pages objected to as "obscene" and instructed his printer in Hammond, Indiana, to excise these pages and to substitute a page-size fig leaf. He then applied for a vendor's certificate, put on sandwich-board advertising placards, and in late June sold copies of the "fig leaf" edition in downtown Boston. Altogether Sinclair had only 150 copies of the "fig leaf" edition printed; letters in the Archives show that only nine copies had been sold by 12 July 1927. A few copies may have been sold after that date, but not very many. In addition to the eight inverted fig leaf pages, this edition bears the following inscription printed in red ink on page [iii]:

FIG LEAF EDITION

This novel has won the praise of some of the world's greatest writers and critics, but a censorship of the city of Boston has banned it, and we have therefore prepared this special edition for sale throughout Massachusetts. We point out to the reader that there are still a great many pages not blacked out; and these are the really important pages, full of the political and social information which is the real cause of the attack upon the book. It is interesting to note that the greater part of the material on pages 328-329 consists of passages from the Song of Solomon, which you may read in any copy of the Old Testament. U.S.

This item is on loan from the "Dr. and Mrs. Elmer Belt Upton Sinclair Collection" located in the Occidental College Library, Los Angeles, California. [See Plate V, page 54.]

176. *Photograph,* [1927].

Upton Sinclair in "fig leaf" sandwich boards selling the "fig leaf" edition of *Oil!* on a street corner in downtown Boston.

177. *Aliejus! (ZIBALAS)* [*Oil!*]. Verte Jonas Kaskaitis. Laisves Spauda: Brooklyn, 1931.

Bound in blue cloth.

In Lithuanian.

178. *Petroleum: Roman.* Autorisierte Übersetzung aus dem amerikanischen Manskript von Hermynia zur Mühlen. Malik-Verlag: Berlin, [1931].

Bound in pale green cloth; pictorial dust jacket. Top-edge stained orange.

This printing comprises 101-125,000. Volume eight of a thirteen-volume collected German edition of Sinclair's works.

179. *Petrolo!* Tradukita en Esperanton de William Bailey. The Esperanto Publishing Co. Ltd.: London, 1936.

Bound in blue cloth; pictorial dust jacket.

A two-volume Esperanto translation of *Oil!*

X. *BOSTON*

180. *Letter:* From Bartolomeo Vanzetti. 4 October 1923.

Vanzetti thanks Sinclair for visiting him in the Massachusetts State Prison and for writing in his defense.

One sheet (9 $\frac{9}{16}$ x 6). Autograph.

181. *Typescript,* [1928].

These several hundred pages of rough notes for the novel *Boston* represent the second stage in the long process of writing authentic contemporary fiction. The original notes were usually taken on the scene in small notebooks.

Typescript with autograph additions.

182. *Boston: A Novel.* Albert & Charles Boni: New York, Mcmxxviii.

Bound in green pictorial cloth.

A salesman's dummy containing the first fourteen pages.

183. *Boston: en Samtida Historisk Roman.* Auktoriserad Oversättning Frân Författareus Manuskript au Eugen Albàn. Axel Holmströms Förlag: Stockholm, [1928].

In decorative cloth with red morocco spine and corners. Marbled edges.

In Swedish, three volumes.

184. *Boston: A Novel.* Albert & Charles Boni: New York, Mcmxxviii.

Bound in green pictorial cloth. A two-volume copy sent out in advance of publication for review.

185. *Letter:* From Michael A. Musmanno. 24 November 1928.

A long favorable critique of *Boston* by one of the lawyers who worked to free Sacco and Vanzetti.

". . . so far as the Sacco-Vanzetti case proper is concerned, I say without hesitation that you have performed a wonder."

Three sheets (11 x 8½). Signed typescript.

186. *De Martelaren van Boston.* Geautoriseerde Vertaling Uit het Amerikaansch door C. F. Van Der Horst. Uitgevershuis Ontwikkeling: Amsterdam, 1929.

Bound in black cloth; printed dust jacket.

In Dutch.

187. *Preface to Fiction: A Discussion of Great Modern Novels.* By Robert Morss Lovett. Thomas S. Rockwell Company: Chicago, 1931.

Bound in dark blue cloth; printed dust jacket.

Chapter seven is devoted to a discussion of *Boston.*

XI. THE EPIC CAMPAIGN

188. *Upton Sinclair's End Poverty Paper,* 1933.

Volume I, Number 1 (26 December 1933) of the EPIC newspaper which was variously titled: *Upton Sinclair's End Poverty Paper, Upton Sinclair's EPIC News, Upton Sinclair's National EPIC News, EPIC News.* Issued irregularly until 28 May 1934, weekly thereafter; some special numbers.

189. *I, Governor of California, and How I Ended Poverty: A True Story of the Future.* Upton Sinclair: Los Angeles, [1933].

In printed wrappers.

Inscribed: "first edition US."

190. *Mounted photograph,* [1934].

Upton Sinclair, candidate for office.

191. *EPIC Scrapbooks,* 1934-36.

The Frederick W. and Lucile C. Nelson Collection of EPIC Materials.

These five folio volumes comprise one of the most extraordinary amateur collections of "history-in-the-making" ever assembled. They contain virtually every piece of printed material touching upon Upton Sinclair and the EPIC (End Poverty in California) movement from the earliest days of Mr. Sinclair's campaign for the Governorship of California in 1934 through the EPIC League involvement in the Presidential campaign of 1936. These volumes are testimony both to Mr. Sinclair and to their compilers, Mr. and Mrs. Frederick W. Nelson of Pasadena, California. The Lilly Library acquired this collection in January, 1963.

Bound in dark blue cloth.

Volume I. *The Great Gubernatorial Campaign: California, 1934.* Compiled by Frederick W. Nelson.

Volume II. *The Great Gubernatorial Campaign: California, 1934.* Compiled by Frederick W. Nelson.

Volume III. *The EPIC Movement: California, 1935. Part I, January to June.* Compiled by Frederick W. Nelson.

Volume IV. *The EPIC Movement: California, 1935. Part II, June to December.* Compiled by Frederick W. Nelson.

Volume V. *The 1936 Presidential Election: Articles and Pictures.* Collected by Frederick W. and Lucile C. Nelson.

192. *Plaster cast,* [1934].

Inscribed: "EPIC [large honeybee emblem on shield] I PRODUCE • I DEFEND."

This honeybee was the symbol of "the production for use" EPIC campaign.

193. *Name plate and ink well,* [1934].
Inscribed: "Gov. Upton Sinclair."
Made prematurely by an ardent EPIC admirer.

194. *Phonograph record,* 1934.
"Campaign Chorus for Downey and Sinclair With Sheridan Downey, Jerry Wilford and THE EPIC TRIO." At upper right: "Outside Start Words & Music.: Bert Flynn Terry Green."
Made during the EPIC campaign, this early recorded example of the now familiar campaign song goes as follows:

Good times are surely coming,
Soon business will be humming,
And we'll give old poverty the air.
If EPIC is a phoney,
Then the rest is all baloney,
So vote for Downey, and Upton Sinclair.

Sheridan Downey was the EPIC candidate for Lieutenant Governor in 1934.

195. *EPIC Answers: How to End Poverty in California.* End Poverty League, Inc.: Los Angeles, 1934.
In pictorial wrappers.

196. *The Lie Factory Starts.* End Poverty League, Inc.: Los Angeles, [1934].
In pictorial wrappers.

197. *Immediate EPIC: The Final Statement of the Plan.* End Poverty League, Inc.: Los Angeles, [1934].
In pictorial wrappers.

198. *The Epic Plan for California.* [Farrar & Rinehart, Inc.: New York, 1934.]
Collective reprint of the four EPIC pamphlets.
Bound in orange cloth; printed dust jacket bears a portrait of Sinclair.

199. *Song sheet,* [1934].
Title: END POVERTY IN *ALL AMERICA** (And Upton Sinclair Will Show the Way). To be sung to lively march tempo. Lyrics: All you men and women of *our Fertile* State—*Who have felt the fury of Depression's hate* —Here's a message of hope,—a message of faith,—Let's take it to heart before it's too late, There's no reason for want or starvation—in our State or the rest of the nation,—Let us show our appeal for a brand new deal! And that is our only salvation. Refrain: End Poverty—in *All America!*—And bring happiness to forgotten men,—End Poverty in *All America!*—And prosperity will come again.—It's the battle cry of the real democracy, And it means the

* Italicized words are cut-out words mounted over original printing.

end of all hypocrisy, End Poverty—in *All America!*—And Upton Sinclair will show the way.

This official EPIC campaign song, published by the End Poverty League, Inc., Los Angeles, bears a portrait of Sinclair on the front cover. No author is indicated for words or music.

200. *Sincliar dollar,* [1934].

A piece of anti-Sinclair propaganda. The "dollar" bears several inscriptions, such as: "A Vote For Sincliar Will Put California on the Bum and the Bums on California" and "Redeemable, If Ever, at the Cost of Future Generations." This "Red Currency" bears the signature "Utopian Sincliar."

201. *Printed poster,* 1934.

EPIC campaign poster urging votes for Upton Sinclair for Governor and Sheridan Downey for Lieutenant Governor.

202. *An open letter,* 10 October 1934.

Framed broadside.

Headed: "[An Open Letter to Our Fellow Craftsmen] To the Author of The Epic Plan." Text reads:

> We have composed this message by hand and have printed it on an old Washington hand press (such as was used by the pioneers) as a pledge of our support of THE EPIC PLAN. For what more appropriate instrument than a hand press could be found by which to express the dignity and skill of human labor on which you build your edifice and ours? The very meagerness of our materials—a few fonts of type, a ream of paper, a daub of printer's ink—express more eloquently than all the learned jargon of the technicians what that spirit is which must give your great COOPERATIVE its validity and vitality. For it is a concert, not of world powers, but of human hands and minds and hearts—millions of them now idle in despair —that shall mould into one body the flesh and bone and spirit of the New World Commonwealth.
>
> 'END POVERTY IN CIVILIZATION!'
>
> [signed]
> Stanley B. Reid, Scholar
> Park Abbott, Carpenter
> Wilder Bentley, Printer
> Margaret R. Abbott, Teacher
> Ellen Mayo Bentley, Wife
> Eloise Reid, Musician

[93 copies printed on THE ARCHETYPE PRESS and distributed among friends.]

203. *EPIC poster,* [1934].

Text: "I'm No Coward! The Lying Special Interests Are Not Fooling Me. To EPIC Workers: Display these cards prominently right in front of every voting booth all day long on Tuesday, Nov. 6th."

Blue printing on white cardboard.

204. *EPIC cartoons,* [1934].

These three cartoons represent some milder versions of the campaign against Sinclair and EPIC- mpaign tha has been called the "dirtiest on record" by professional political observers.

a. "Jus a 'prop' to bunk the people."
b. "Just when it was st ting up, too."
c. "What it means!"

205. *EPIC News,* 1934-38.

Complete set of the *EPIC News,* February, 1934, through 30 May 1938. Includes several special regional issues.

206. *I, Candidate for Governor and How I Got Licked.* Published by the Author: Pasadena, [1935].

Bound in tan cloth; pictorial dust jacket.

207. *I, Candidate for Governor and How I Got Licked.* Farrar & Rinehart, Inc.: New York, [1935].

Bound in red cloth; printed dust jacket.

208. *National EPIC Magazine.* National EPIC League: Inglewood, [Calif.,] March, 1936.

Volume I, Number 1 of this new attempt to keep alive EPIC principles. Features an article by Sinclair, "EPIC Education Is Needed."

209. *Famous Recipes by Famous People.* Compiled and edited by Herbert Cerwin. Illustrated by Sinclair Ross. Lane Publishing Co.: San Francisco, 1940.

Sinclair's "Epic-urean Dinner" appears on page 14: "My favorite dish is apples. It is prepared in this way: Put some apples in a saucepan with some water and boil for fifteen minutes. I prepared some last night and expect to eat some for supper."

XII. LANNY BUDD

210. *Viking Press manuscripts,* 1940.

The Lilly Library holds the full file of the correspondence between Sinclair and the Viking Press for the fifteen years during which they collaborated on the phenomenally successful Lanny Budd series.

a. Letter from Sinclair. 27 January 1940.

Sinclair's first letter to the Viking Press offering the manuscript of *World's End.*

Three sheets (11 x 8½). Signed typescript.

b. Telegram from B. W. Huebsch. 13 February 1940.

Huebsch accepts book and "believe[s] success probable."

One sheet (6½ x 8½). Carbon of telegram.

c. Letter from Sinclair. 9 March 1940.
Discusses details in revision of galley proofs of *World's End.*
One sheet (11 x 8½). Signed typescript.

211. *World's End.* Permabooks: New York, [1960].
In pictorial wrappers.
First published in June, 1940, this first volume in the series is here reissued in an abridged version.

212. *Mellan Tva Världar.* Till svenskan av Erik Lindegren och Karl Vennberg. Axel Holmströms Förlag: Stockholm, [1942].
In printed wrappers; pictorial dust jacket.
Between Two Worlds in Swedish. Volume II in the series.

213. *Letter:* From Thomas Mann. 18 January 1943.
Mann predicts that "some day the whole [Lanny Budd] cycle will certainly be recognized as the best founded and best informed description of the political life of our epoch."
One sheet (10 13/16 x 7¼). Signed typescript.

214. *Drakens Tänder.* Till svenskan av Erik Lindegren och Karl Vennberg. Axel Holmströms Förlag: Stockholm, [1943].
In printed wrappers; pictorial dust jacket.
Dragon's Teeth in Swedish. Volume III in the series. [See Plate VI, page 55.]

215. *Colored pictorial poster,* 1943.
Swedish poster advertising "Amerikas Bästa Roman 1943," *Drakens Tänder* [*Dragon's Teeth*]. This novel, Volume III in the series, was awarded the Pulitzer Prize.

216. *Larga È la Porta* [Unica Traduzione Autorizzata Dall' Americano di Giorgio Cuzzelli.] Arnoldo Mondadori Editore: [Verona,] 1955.
Bound in green cloth; printed dust jacket.
Wide is the Gate in Italian. Volume IV in the series. First published in 1944.

217. *Letter:* From Neil Vanderbilt. 15 April 1945.
Vanderbilt describes his last three meetings with President Franklin D. Roosevelt.
Three sheets (7 11/17 x 6½). Signed typescript.

218. *Presidentens Agent.* Till svenskan av Erik Lindegren och Karl Vennberg. Axel Holmströms Förlag: Stockholm, [1945].
In printed wrappers; pictorial dust jacket.
Presidential Agent in Swedish. Volume V in the series.

219. *Drakskörd.* Till svenskan av Arne Holmström. Axel Holmströms Förlag: Stockholm, [1946].

Specially bound in decorative boards and leather spine. Top-edge gilt.

Dragon Harvest in Swedish. Volume VI in the series.

220. *O Lume de Câstigat.* Traducere din Limba Engleza de Viola Dutescu si Radu Vasiliu. Editura "Cultura Nationala": [Bucurest,] 1947.

In wrappers.

Two-volume Romanian translation of *A World to Win.* Volume VII in the series.

221. *Presidential Mission.* The Viking Press: New York, 1947.

Bound in red cloth; printed dust jacket.

Volume VIII in the series.

222. *One Clear Call.* Published by the Author: Monrovia, Calif., [1948].

Bound in maroon cloth; printed dust jacket.

Volume IX in the series.

223. *Manuscript: O Shepherd, Speak!,* 1947.

a. Chart indicating the persons to whom chapters were sent for specialized reading and criticism.
b. Sample of the criticism supplied by R. Englesberg.
c. Sample of the criticism supplied by Dr. Goudsmit.
d. Printer's copy, Chapters 1-21.

Virtually every chapter of this eleven-volume series was checked by an expert on—usually a participant in—the events depicted. These events constitute a history of the Western world from 1913 to 1953. Volume X in the series.

224. *¡Habla, Oh Pastor!* Versión Castellana por José Rodriguez Chicano. Editorial Claridad, S.A.: Buenos Aires, 1953.

Bound in pictorial boards; pictorial dust jacket.

O, Shepherd Speak! in Spanish. Volume X in the series.

225. [*The Return of Lanny Budd.*] Fulchhas: Ranpur, [Pakistan,] n.d.

Two volumes in white wrappers; Volume I with red printed dust jacket, Volume II with printed dust jacket.

In Hindi. Volume XI in the series.

226. *Lanny Budd: Roman-cyclus van Twee Wereldoorlogen.* Servere: Den Haag, n.d.

Five volumes bound in bright red cloth; pictorial dust jackets.

Collected edition of the Dutch translation by several hands of the entire eleven-volume Lanny Budd series.

XIII. EDITOR

227. *Letter:* From Louis Untermeyer. 4 January 1915.

Untermeyer, who had just read the manuscript of *A Cry for Justice,* called it "one of the greatest anthologies ever attempted" and believed that "it should rank with the very noblest works of all time."

One sheet (folded) (9⅜ x 6⅛). Autograph.

228. *The Cry for Justice: An Anthology of the Literature of Social Protest.* The writings of philosophers, poets, novelists, social reformers, and others who have voiced the struggle against social injustice. Selected from twenty-five languages covering a period of five thousand years. Edited by Upton Sinclair. With an introduction by Jack London. Illustrated with reproductions of social protest in art. The John C. Winston Company: Philadelphia, 1915.

Bound in limp black morocco. All edges stained red.

The John C. Winston Company was at this time one of the foremost publishers of Bibles. When it published this "Socialists' Bible," a small number were issued with this distinctively "Bible" binding and edge treatment.

229. *Upton Sinclair's: A Monthly Magazine.*

A bound volume of this monthly magazine subtitled "For a Clean Peace and the Internation," which ran from April, 1918, through February, 1919. (May-June combined; irregular supplements.)

Bound in green fabrikoid.

230. *Letter:* From E. F. Stanton. 19 July 1918.

A sympathetic reaction to *Upton Sinclair's.*

"Today, in my watermelon patch, I found a copy of your interesting magazine. . . . How it got there I do not know. An angel may have dropped it where he knew I would find it."

Six sheets (12¼ x 7¾). Autograph.

231. *Hellaloo Pete o'Reno.* By Jim Seymour. With an introduction by Upton Sinclair. Upton Sinclair: Pasadena, [1919].

In printed wrappers.

An example of Mr. Sinclair's constant interest in helping promising writers —particularly those from the working class.

232. *Debs and the Poets.* Edited by Ruth Le Prade. With an introduction by Upton Sinclair. Published by Upton Sinclair: Pasadena, [1920].

Slip on back paste-down flyleaf reads:

> This is a special edition of five hundred autographed copies, of which the present copy is number 88. This edition was prepared in order that lovers and friends of Eugene V. Debs might assist in advertising the book, and thus furthering the cause of amnesty for political prisoners. By permission of the warden, the book was sent

to Atlanta Penitentiary, in order that Convict 9653 might autograph it and express his gratitude to those who have rendered this assistance.

While there is a lower class, I am in it.
While there is a criminal element, I am of it.
While there is a soul in jail, I am not free.

Atlanta Penitentiary [signed] Eugene V. Debs
November, 1920

Bound in maroon cloth; printed dust jacket.

233. *Der Hochzeitsflug.* Edgar Lee Masters. Mit einer Vorsede von Upton Sinclair. G. T. Speidelsche: Wien und Leipzig, [1929].

Bound in blue cloth; printed dust jacket.

234. *My Lifetime in Letters.* University of Missouri Press: Columbia, [1960].

Inscribed: "To David A. Randall. Whatever value these treasures may have for the future, the credit for saving them is yours. [signed] Mary Craig Sinclair. Upton Sinclair. Jan. 31, 1960."

Bound in blue cloth; printed dust jacket.

235. *The Russians Said It First.* A heritage of proverbs selected and translated by Simeon Aller. An introduction by Upton Sinclair. Drawings by Nicolai Remisoff. The Ward Ritchie Press: Los Angeles, [1963].

XIV. MISCELLANY

236. *Letter:* From Jack London. 1 February 1910.

London praises opening chapters of *Love's Pilgrimage,* which "is going to be the rawest, reddest meat that has been slammed at any American publisher in the last five decades."

One sheet (6½ x 8½). Signed typescript.

237. *Love's Pilgrimage: A Novel* Mitchell Kennerley: New York and London, [1911].

Bound in brown cloth; printed dust jacket.

238. *Broadside letter,* 1915.

Letter from Sinclair to about two hundred prominent liberals asking them to join him in protesting the violent suppression of coal strikes, particularly at Ludlow, Colorado. Proposed letter to John D. Rockefeller, Jr., reads in part: "We hold you, John D. Rockfeller [*sic*], Jr., guilty of murder, in the first degree, and we here indict you before the bar of humanity."

This copy signed by Sinclair Lewis.

239. *King Coal: A Novel.* With an introduction by Dr. Georg Brandes. The Macmillan Company: New York, 1917.

Bound in black cloth.

240. *Certificate,* 18 September 1930.

Headed: *"Certificate of Nomination Issued to Candidate."*

Certifies that Sinclair had been nominated as a candidate for Governor by the Republican Party. He was, of course, nominated by the Socialist Party. Sinclair was so amused by this error that he refused to return the certificate to Frank C. Jordan, Secretary of State of the State of California.

Broadside. Bears California State Seal and signature of Frank C. Jordan.

241. *American Outpost: A Book of Reminiscences.* Published by the Author: Pasadena, [1932].

Bound in maroon cloth.

242. *Photograph,* [1937].

Inscribed by Sinclair on back: "Arrival of 200,000 copies of 'Flivver King,' the story of Henry Ford, at the office of the Ford Organizing Committee. Detroit, October 22, 1937."

243. *The Flivver King: A Story of Ford-America.* Haldeman-Julius Publications: Girard, Kans., [1962].

In white printed wrappers over green printed wrappers.

The outer wrappers identify this printing as presented to "Delegates to the UAW Social Justice Awards Banquet . . . UAW 18th Constitutional Convention, May 6, 1962. Atlantic City, N. J." Awards made to Eleanor Roosevelt, Upton Sinclair, and Mary Heaton Vorse. Page [2] bears an introduction by Walter P. Reuther. *The Flivver King* was first published in 1937.

244. *Our Lady.* Upton Sinclair: Pasadena, 1938.

Mr. Sinclair's favorite among his many novels and a Book-of-the-Month Club recommendation. The title page bears the Sinclair imprint, but the spine and dust jacket bear the imprint of the Rodale Press, Emaus [*sic*], Pennsylvania.

Bound in blue cloth; pictorial dust jacket.

245. *No Pasaran! (They Shall Not Pass): A Story of the Siege of Madrid.* Published by the Author: Pasadena, 1937.

This story of the Spanish Civil War was published in more than fifteen languages within a year and sold over one million copies.

In printed wrappers.

246. *The Autobiography of Upton Sinclair.* Harcourt, Brace & World, Inc.: New York, [1962].

Page proofs of the book published in November, 1962.

247. *The Gnomobile: A Gnice Gnew Gnarrative With Gnonsense, but Gnothing Gnaughty.* Illustrated by Marcel Tilliard. The Bobbs-Merrill Company,

Inc., a Subsidiary of Howard W. Sams & Co., Inc., Publishers: Indianapolis and New York, 1962.

First published in 1936.

Bound in red cloth; pictorial dust jacket.

248. *Photograph,* 1963.

Inscribed: "To Upton Sinclair. With my best wishes. Walt Disney."

Upton Sinclair and Walt Disney during negotiations to make a film based on *The Gnomobile.*

XV. SOME CRITICS

249. *Letter:* From Sherwood Anderson. 12 December 1916.

Anderson here affirms his belief that the writer should not allow his art to serve narrow political or economic doctrines.

"I do so want to see writers quit this drawing themselves apart, becoming socialists, or conservatives or whatnot. I want them to stay in life. I want them to be something of brother to the poor brute who runs the sweatshop as well as to the equally unfortunate brutes who work for him."

On Taylor, Critchfield, Clague Co. stationery.

Two sheets (10½ x 7¼). Signed typescript.

250. *Upton Sinclair: A Study in Social Protest.* By Floyd Dell. George H. Doran Company: New York, 1927.

Bound in blue cloth; pictorial dust jacket.

Inscribed on flyleaf:

Dear Upton:

One thing needs to be added to my picture of you, and I will add it here: the love of truth does not commonly go so far as to include the truth about oneself—yours does, and my admiration for that trait in you has grown steadily while I wrote this book. It takes an extraordinary person to want his life set down as it was—most of us prefer a fairy-tale version. Of course, this is assuming that my view *is* the truth; whether it be so or not, you are a marvelous sitter for a portrait, and honester than common humanity lets most of us be!

[signed] Floyd Dell

251. *Upton Sinclair.* By Mirko Kus-Nikolajev. Socim: Zagreb, Jugoslavia, 1930.

Bound in red cloth.

A monograph on Sinclair.

252. *The Candidacy of Upton Sinclair for the Nobel Prize for Literature.* [Published by The Committee, Ernest S. Greene, Secretary: New York, 1932.]

253. *Books of Upton Sinclair in Translations and Foreign Editions: A Bibliography of 772 Titles in 47 Languages, 39 Countries.* Published by the Author: Pasadena, 1938.

In printed wrappers.

254. *This Is Upton Sinclair.* By James Lambert Harte. Rodale Press: Emmaus, Pa., 1938.

Bound in green cloth; pictorial dust jacket.

255. *Letter:* From George Bernard Shaw. 12 December 1941.

Shaw's assessment of Sinclair's "extraordinary career."

"When people ask me what has happened in my long lifetime I do not refer them to the newspaper files and to the authorities, but to your novels."

One sheet (10 x 8). Signed typescript.

256. *Upton Sinclair.* By Mikko Taipale. Tekijän Kustantama: Turku, Finland, 1950.

In printed wrappers.

A critical study in Finnish.

257. *Letter:* From Van Wyck Brooks. 17 May 1953.

Brooks promises to reassess Sinclair's literary career and professes admiration for Sinclair as a man.

"You are obviously something on a large scale that literature has to include, though you don't fit into any of the usual categories."

Two sheets (8¼ x 5¼). Signed typescript with autograph corrections.

258. *Letters:* From Ezra Pound. 13 and 14 August 1960.

Pound comments on his attempted correlation of Sinclair's *Mammonart* and T. S. Eliot's criticism and on Sinclair's *My Lifetime in Letters.*

Two sheets (4 x 8½ and 11 x 8½). Signed typescript with autograph additions

XVI. TROPHIES AND TRIBUTES

259. *Loving cup,* 1915.

Inscribed: "GULF COAST Tennis Tournament 1915. Singles Champion, Upton Sinclair."

One of several trophies Mr. Sinclair won during a playing career of half a century. On a tour of college campuses made in the spring of 1922 to gather material for *The Goose-Step,* Mr. Sinclair, then in his mid-forties, played the local campus champions and lost only one or two matches.

260. *Plaster bust,* [1926].

This larger than life-size bust of Sinclair was executed in 1926 by Carl Eldh, a Swedish sculptor.

261. *Medal,* [1936].

Inscribed on front: "TOWNSEND HARRIS MEDAL" [*relief bust of Mr. Harris*]. On back: "THE ASSOCIATE ALUMNI OF THE COLLEGE OF

THE CITY OF NEW YORK FOR NOTABLE ACHIEVEMENT UPTON SINCLAIR '97."

The Townsend Harris Award, established in 1933, is presented to C.C.N.Y. graduates who have distinguished themselves in their professions. The only living recipients to whom the medal was awarded before Sinclair are Bernard Baruch, Felix Frankfurter, and Lewis Mumford.

262. *Medal,* 1943.

Inscribed: "COMMONWEALTH CLUB OF CALIFORNIA 1943 LITERATURE AWARD TO UPTON SINCLAIR AUTHOR [FOR] 'Wide is the Gate.'" On back: "COMMONWEALTH CLUB OF CALIFORNIA FOUNDED 1903."

263. *Pulitzer Prize,* 1943.

Framed broadside.

The text of the award reads: "The Trustees of Columbia University in the city of New York. To all persons to whom these presents may come greeting be it known that Upton Sinclair has been awarded The Pulitzer Prize in Letters for 'Dragon's Teeth,' a distinguished novel published during the year 1942 by an American author. In accordance with the provisions of the statutes of the University governing such award.

"In witness whereof we have caused this diploma to be signed by the President of the University and our corporate seal to be hereto affixed in the city of New York on the second day of June in the year of our Lord one thousand nine hundred and forty three. [signed] Nicholas Murray Butler, President."

264. *Eightieth Birthday Greetings Book,* 1958.

Front cover: "80th Birthday Greetings to Upton Sinclair World Author and Social Pioneer from L. I. D.'ers and other Friends. 9-20-58."

Of the nearly one hundred letters in this volume of tributes there are nearly as many that might have been exhibited with special pride. Those selected for display are representative of the range of contributors and the sentiments they expressed.

Green leather ring binder.

a. From Waldo Frank.
b. From Arthur Koestler.
c. From Lewis Mumford.
d. From Guy Mollet.
e. From Harry Truman.

265. *UAW Plaque,* 1962.

Inscribed: "To Upton Sinclair, With Admiration and Affection and in Thankful Appreciation for the Great Moral Courage and Social Consciousness That Motivated Your Writings As You Exposed the Inhuman Exploitation of Labor in America's Industrial Jungles. Your Life and Your Work

Have Contributed Immeasurably to the Extension of the Frontiers of Social Justice.

"Presented by Walter P. Reuther, President, on Behalf of the Officers and Members of the UAW. May 1962."

Above this plate is a seal inscribed: "UAW Social Justice Award."

266. *Page One Award,* 1962.

Inscribed: "Page One Award in Letters to Upton Sinclair. Author of hundreds of books and papers including 'The Jungle' and 'The Brass Check' Over a Span of 60 years All of Which Contributed Immeasureably [*sic*] to the Advancement of Democracy and Public Enlightenment. 1962."

Statuette in the shape of a numeral "1," which bears a seal inscribed: "Newspaper Guild of New York."

XVII. A GALLERY OF PORTRAITS

267. *Photograph,* [*c.* 1910].

George Sterling, Mrs. Sterling, and Jack London.

268. *Mounted photograph,* 5 May 1911.

Inscribed: "Every century must take care of its own problems—and the problem of the Twentieth century is to secure economic freedom for everybody. Victor L. Berger New York, May 5th 1911."

Victor Berger was a prominent American Socialist—the first Socialist elected to Congress.

269. *Photograph,* 20 August 1911.

Inscribed: "For Craig from George. Aug. 20th, 1911."

George Sterling, California poet. Sterling fell desperately in love with Mary Craig Sinclair before her marriage and wrote more than a hundred sonnets to her.

270. *Photograph,* 1912.

Upton Sinclair, Mrs. Erich Gutkind, Dr. Frederick Van Eeden. Berlin, 1912. Erich Gutkind was a German poet; Dr. Van Eeden was a noted Dutch physician, psychiatrist, man of letters, and a close friend of Sinclair's.

271. *Photograph,* [*c.* 1915].

Signed: "Yours truly, Charles Chaplin."

Charlie Chaplin, the great actor, was a friend of Sinclair's for many years.

272. *Photograph,* [*c.* 1918].

Mrs. Kate Crane-Gartz, radical millionaire and friend of the Sinclairs for three decades.

273. *Photograph,* [*c.* 1924].

Inscribed: "To Upton Sinclair. With sincere best wishes. King C. Gillette." Mr. Sinclair had helped the "Razor King" prepare a book, *The People's Corporation* (1924), for publication.

274. *Photograph,* 1928.

Inscribed: "To Upton Sinclair, America's great novelist, with the cummulative admiration, respect and affection of nearly a quarter of a century. Floyd Dell, 1928."

Floyd Dell, critic and novelist, had written the previous year what is still the best biography of Mr. Sinclair.

275. *Mounted photograph with autograph verse,* [*c.* 1931].

Photograph of Albert Einstein with autograph verse:

Wen ficht der schmutzigste Topf nicht an?
Wer klopft die Welt auf den hohlen Zahn?
Wer verachtet das Jetzt und schwört auf das Morgen?
Wem macht kein "undignified" je Sorgen?
Der Sinclair ist der tapfre Mann
Wenn einer, dann ich es bezeugen kann.
In herzlichkeit
[signed] Albert Einstein

Who does not mind the dirtiest pots?
Who probes into the world's darkest spots?
Who despises the now and swears by the morrow?
Whom does the undignified cause no sorrow?
Sinclair is the courageous man,
If anyone can attest it, I can.
In heartiness
Albert Einstein
[Translation by Ulrich Weisstein]

276. *Photograph,* [1934].

Upton Sinclair and Harry Hopkins.

277. *Sketch,* 1938.

Martin Birnbaum, Sinclair's schoolboy friend and violin teacher. Mr. Birnbaum, a well-known art critic and collector, suggested Lanny Budd's profession.

278. *Photograph,* 1948.

George Bernard Shaw looking through gate marked "Shaw's Corner." Inscribed on back: "To Upton Sinclair This is me in 1948, G.B.S. Ayot, St. Lawrence 6th January 1949."

279. *Loose-leaf address notebook.*

Opened at random, this address book suggests something of the range of Mr. Sinclair's friendships and interests. Literary critics, artists, millionaires, editors, socialists, communists, writers, and saints all bump initials in these two pages. Listed in this order: King C. Gillette, Richard B. Gregg, M. K. Gandhi, Hugo Gellert, Crane Gartz, Istvan Goerl, Ernst Glaeser, Maxim Gorki, Charles A. Gummere, Ernest S. Greene, Hartley Grattan, Mike Gold, June Gallaway, David Growkowsky.

Heavy board covers.

280. *Photograph,* [1961].

Upton Sinclair: a study by Don Cravens of Beverly Hills, California.

281. *Photograph,* [1962].

Mr. and Mrs. Upton Sinclair. Mrs. Sinclair is the former May Hard.

XVIII. POSTERS

282. *Colored posters,* 1913.

Three large posters depicting scenes from the movie version of *The Jungle,* starring George Nash and Gale Kane. Prepared for the All Star Feature Corporation in 1913 to advertise the first showings of this five-reel film.

a. "Quick, Jurgis, we must recover the body from the lard vat." [See Plate VII, page 56.]

b. "It's the meat that made her sick."

c. "Go back to the man who ruined you."

283. *Colored cartoon-poster,* 1914.

This large cartoon by Carey Cartoon Service satirizes all parties involved in Sinclair's attempt to persuade the Rockefellers to intervene personally in the Colorado coal strike of 1914. It pictures "Uptown Eclair" throwing "abuse" at the Rockefellers. John D., Sr., is suggesting they sing "America" with the words "I love thy rocks and tills," while an anarchist proclaims: "Down with work! Down with Workers! And down with those who work the Workers. In fact, down with everybody and everything!"

284. *Colored pictorial poster,* [*c.* 1919].

In Russian, a plea: "Don't forsake my children." Concerns Sinclair's novel *Jimmie Higgins* (1919), one of his most popular books in Russia.

285. *Colored pictorial poster,* [1920].

Announcing the forthcoming serialization of Sinclair's *100%* in *l'Humanité.*

286. *Colored printed poster,* [*c.* 1928].

French poster announcing performance of "Le Chant dans la Prison" [*Singing Jailbirds*] by Les Jeudis de la Phalange Artistique.

287. *Colored printed poster,* [*c.* 1929].

Announcing a lecture by Professor J. S. Bixler of Smith College on "American Types in Upton Sinclair's *Boston.*" In German.

288. *Colored printed poster,* 1934.

An Indian poster announcing that Sinclair's play *Singing Jailbirds* will be staged on 12 November 1934 as part of the "Maharaja's Birthday Celebrations."

289. *Colored pictorial poster,* 1937.

Mexican advertisement for *No Pasaran!,* a novel of the Spanish Civil War, published by Masas.

290. *Colored printed poster,* [1942].

Japanese advertisement for *Dragon's Teeth.*

14

IN OLD KENTUCK.

"I asked you to have a drink. You haven't answered me yet."

"That was a rhetorical question."

"How do you mean?"

"The answer goes without saying."

WHERE DID HE PUT 'EM?

THE INFANT TERRIBLE—Mr. Jaggs, how many feet have you?

THE VISITOR—Only two, my boy. Why?

"Pa said you could wear skates enough for a dozen."

A RELIC OF THE PAST.

MRS. GOLDEN HAIR (angrily): "What's this, sir! Hair on your overcoat!"

Mr. G. H.: "Yes, my dear. It's yours."

Mrs. G. H.: "Mine! Why, it's black!"

Mr. G. H.: "I've just unpacked the overcoat from last winter. That was before you changed your hair, you know."

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FENDERS.

"Pa, what is a fender?"

"A fender, my boy, is a thing that is put on a trolley car to keep the car from knocking you down."

"But how does it keep the car from knocking you down?"

"It knocks you down first."

DEFINITIONS.

An old maid—a woman who has failed in business.

A waiter—The only man not waiting.

A night watchman—The last man in the house to go to sleep.

A carpet tack—a thing that always stands on its head.

A hammer—a thing that misses the tack.

A toe—a thing that don't.

A bird—a thing whose bill comes first.

A landlady—a bird.

WASTE NOT, WANT NOT.

"Oh papa, see what I've found!"

"What is it?"

"A little bell for a dog collar."

"What are you going to do with it?"

"What are you going to buy, please?"

"Won't you buy me a collar for it, please?"

"And what will you do with the collar?"

"Why buy a dog to fit the collar, of course."

FETCHING.

MRS. HODGES: "My love, isn't this a fetching bonnet?"

MR. H.: "How much did it fetch?"

LLOW KID.

ASK, AND RECEIVE.

"Hey, Mister," pleaded the tramp, "stand treat for a charity ball."

He got it for the joke.

PLENTY OF FLOWERS.

"Ow, Mrs. O'Finnigin! Me darter Bridget do bov the foinest feller yer ever see! Sooch lovely flowers as ba do bring her ivery day,—roses an lilies—bookays an' wreaths, and crosses, an' sich—ow, but they do be foine!"

"Sure, an phat do he work at?"

"Oi, dunno. Oi belave he helps in an undertaker shop, be gorr!"

AT THE ZOO.

"Mamma, why don't those monkeys wear clothes?"

"Nobody ever taught them, Jack."

"Ain't that what missionaries is for?"

HE CLOSED THE HOUSE.

"The complaint reads," began the justice, "that the plaintiff entered your hotel on Sunday and ordered a sandwich and a glass of beer. That he was peaceably enjoying the same when you, the proprietor, assaulted him violently. Guilty or not guilty?"

"Guilty, your honor."

"And why did you do it?"

"Your honor, the feller did us out of a whole Sunday's trade."

"How, pray?"

"Why, he ate the sandwich!"

OUTDONE.

The barber staggered backward and clutched at a chair for support.

"What's the matter," cried his assistant, running in.

"Matter! Great heavens! The bearded lady came in and I never got in one word!"

A DRUG ON THE MARKET.

Sunday School Superintendent—My boy, why not have some ambition? Why not be a great man?

Small Boy (who knows)—Dey's too much competition. De business is overstocked.

CHOOSING THE HIGHEST.

Old Lady—You look as if you had never washed, sir.

Weary Will—Yes, ma'am. I prefer godliness.

A Riddle.

Miss Sharp—Do you know, Mr. Sloe, what is the difference between you and a calf?

Mr. Sloe—Er—bless my soul! I'm sure I don't know.

Miss Sharp—Neither do I.

AN ACQUIRED TASTE.

HE: "I didn't like yuur mustache at first, but I don't mind it now."

She: "Yes, a mustache is a thing that has to grow on one."

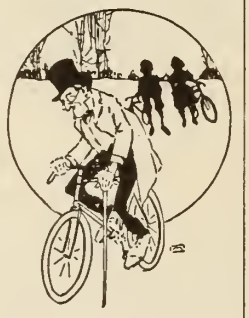
PARSON RYMAN: "I notice, Mrs. De Style, that your husband comes to church now three times every Sunday."

Mrs. De Style: "Ah yes, poor man! He tried every other cure for insomnia he knew of."

A QUEER COMBINATION.

Cholly—This is the first time I ever heard of a man's getting a raise after he's fired.

IN THE DAYS TO COME.



"Yes, poor old Grandfather Scorch is getting very feeble. He has to carry a cane now."

CORROBORATIVE.

PEREGRINATING PETER—Look dere at dat sign! EMIGRATING EDWARD—'Cleaning and dyeing establishment.' What about it?

PEREGRINATING PETER—Didn't I tell yer them two allus went tergidder?

PLATE I

[*See item 13, page 12.*]

PLATE II

[*See item 18, page 13.*]

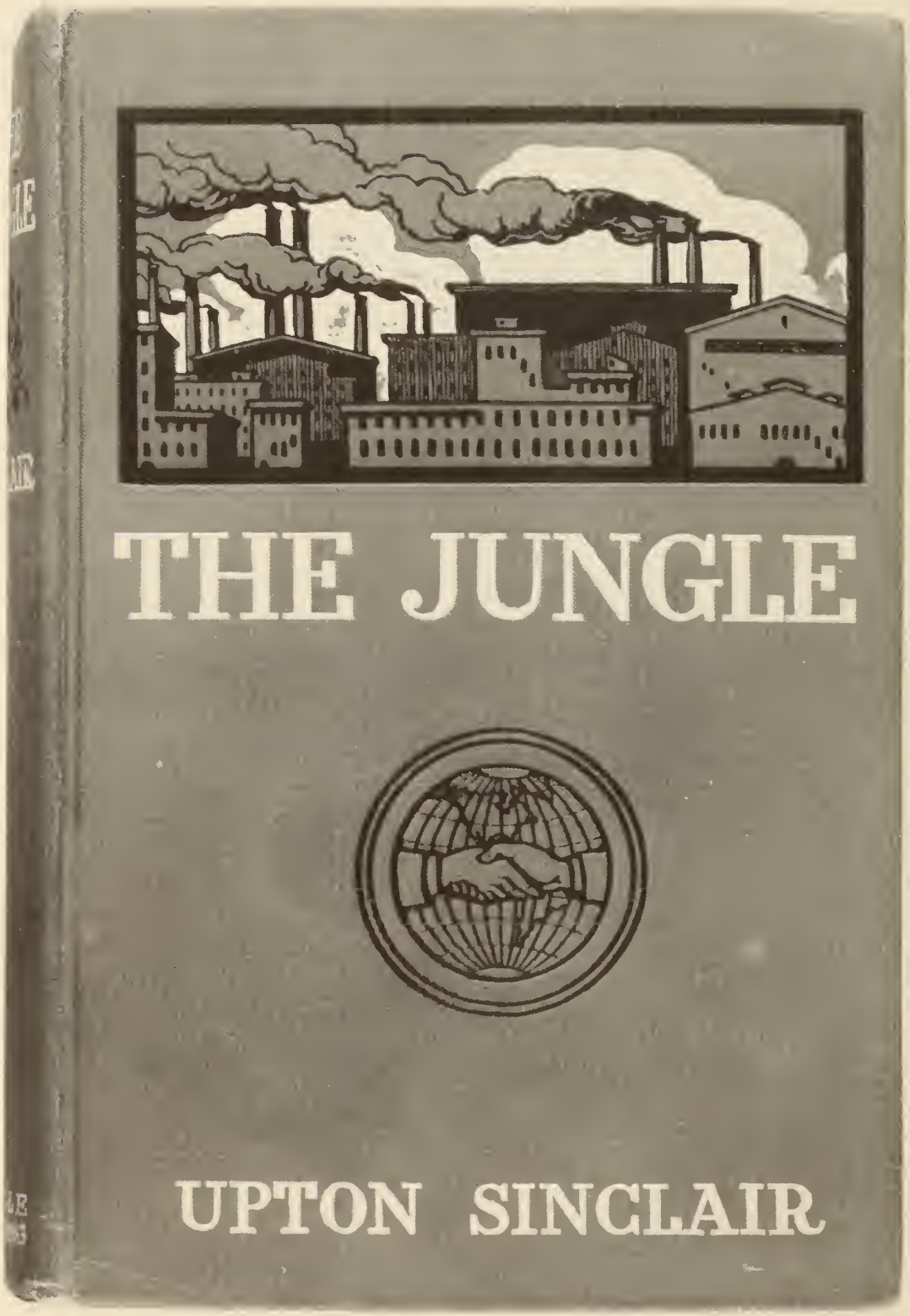


PLATE III

[*See item 53, pages 17-18.*]

COLONY CUSTOMS

As the conditions of life in Helicon Hall are necessarily different from those of other places where standards of conduct have been established, it has been deemed best to give, for the benefit of new arrivals, a statement of the customs which have been evolved out of the practical experience of the Home Colony.

1. The ideal of the Colony is the utmost simplicity consistent with comfort and dignity; we co-operate in the essentials and eliminate the unessentials.

2. In their intellectual and spiritual lives the Colonists desire to be let alone. They impose no social obligations, and respect each other's right to privacy.

3. The Colony is run upon a cash basis; no margin is allowed for credit or for bad debts. Therefore the existence of the Colony depends upon the prompt payment of all bills when rendered. Those who come to the Hall to live undertake the obligation to comply with this rule, and hold themselves rigidly to it. Bills overdue are brought to the attention of the Colony at its next meeting.

4. Frank and open discussion of unsatisfactory conditions is the first essential to the Colony's progress. Those who are responsible for the administration of the Colony's affairs should not be left to receive complaints at second hand.

5. Inasmuch as there are no class divisions in the Colony, the giving of tips to workers under any circumstances is contrary to the spirit of the place. Special remuneration for special services is made through the Colony management.

6. Persons may be admitted as residents at the discretion of the Committee on Admission after forty-eight hours' posting of the name of proposed resident.

7. Inasmuch as the Colony is a private home, and not a public institution, every person applying for admission shall give a written pledge to respect the Colony's right to privacy.

8. It is the policy of the Colony to admit as members those who are interested in the Colony's affairs and desire to further its progress. Residents who desire to become members will notify the Board of Directors.

9. After the one month's probationary period, both members and residents are responsible for the rent of their rooms for two weeks from the date of giving notice of leaving, and are requested to give notice earlier if possible.

10. Receipts are given for all bills paid to the Colony.

11. During the present crowded state of the Hall, a room is reserved for prospective residents who wish to become acquainted with the Colony. This room will not be occupied by any one person for more than three days at a time if there is any other application for it; no person will occupy it twice in succession if there is any other application for it.

12. A register is provided in which guests and new arrivals enter their names promptly.

13. It is left to the honor of persons who use the telephone for long-distance calls to record the calls in the book which hangs by the telephone desk. Don't forget to ring off.

14. Colonists turn down the gas in their rooms when leaving them. The Colony is the property of those who live in it, and there is no one else to pay for what is wasted.

15. When windows are opened it is necessary that the registers be closed in order that the building may be properly heated.

16. In order that the water of the swimming-pool may be kept as clean as possible, Colonists scrupulously obey the rule to make use of the shower-bath before entering the pool.

17. Outing shirts, short skirts, and similar comfortable things are in order at all times, Sundays and festivals included; we dislike only unsightly objects, such as suspenders.

18. Room cleaning does not include the hanging up of clothing.

19. It has been agreed not to play the piano in the parlor after 9 P. M., except on Saturday nights. The key to the piano is in the care of the manager.

20. Whistling, tramping, and all unnecessary noises in the halls are earnestly deprecated.

21. The children's department requests assistance in its efforts to treat children as playmates and equals, rather than as playthings and pets. We do not admire and discuss our children when they are present.

22. The billiard-table is in the care of a committee.

23. The grass and ferns in the court are intended to be looked at and not to be walked upon.

24. It is thought fair that some of the social rooms of the Hall should not be used by smokers. The parlor, reading-room and dining-room have been suggested as such.

25. Private property left in bath-rooms or in other common rooms will be redeemed at the Colony pound at the rate of five cents per article.

26. Matches, brooms, glasses and similar articles belonging to the Colony are not to be removed from the places where they are kept for the use of all.

27. All laundry should be plainly marked with owner's initials.

28. The breakfast-room closes at 9 A. M. on week-days and 10 on Sundays.

29. The carriage meets the 8 A. M. train and trolley, and the 6.25 P. M. train and trolley, waiting by the new bank building at the depot corner.

30. Colonists are endeavoring earnestly to cultivate the bulletin-board habit.

31. And after all these things have been attended to there remains the Spirit of the Colony; a thing which has grown unsought and unthought of, but which has become very precious to every Colonist. Having put our economic life upon a basis of justice and equality, we are free from most of the occasions of bitterness and strife which exist elsewhere. We treat each other with courtesy and kindliness; we are busy and out of mischief; and, having the best of motives ourselves, we attribute them to all who enter our doors. We help out in all emergencies, and when the spirit moves us, we turn out and play together like children.

PLATE IV

[*See item 113, page 25.*]

rick man and getting Dad to make him a foreman and have him kept at home. Meelie, who was a chatterbox and a fresh young thing, said to Bunny that Ruth ought to find herself a husband instead of mourning over Paul; maybe the day would come when Bunny would want to be exempted, and they might both solve the problem at the same time!

V

That was a feverish summer in Bunny's life, between the war and his raptures with Eunice. He spent a great deal of time at Beach City, because he had the excuse of the military work, and because the girl was so imperious in her demands. Indeed, the first rift in their happiness came because he would persist in paying visits to Paradise, where Eunice could not very well come. She took up Bertie's phrase that Bunny was a "little oil gnome." "What do you want with so much money?" she would argue. "My God, let me get some from Papa, if you need it!" Tommy Hoyt, it seems, had made a huge killing, buying old hulks down at the harbor just before the country entered the war; it was reported he had cleared a cool three million. There had been a lot about it in the papers —all very complimentary, since that was everybody's dream of glory.

How could Bunny explain that it wasn't the money, but the fact that the country had to have oil, and he wanted to do his share; what kind of preternatural solemnity was that for a youth of eighteen? He put the blame on Dad, who wasn't very well and needed his son; and so it became an issue, which did Bunny care for most, his Dad or his sweetheart? Eunice would grab him by the shoulders and shake him; she had to have some one to take her to a dance, and if he went off and buried himself in the desert, she would get another fellow.

She was insatiable, ravenous for pleasure; she never knew when to stop, whatever it might be. "One dance more! Just one!" she would plead; and then it would be one kiss more, or one drink. She was always pleading with Bunny to drink, and having her feelings hurt because he refused. How could he count his promise to his father more than his promise to be her pal? And how could she take him out with her crowd if he played the part of a skeleton at a feast?

Not for long was she content to lose themselves in the sand-

PLATE V

[*See item 175, page 32.*]

PLATE VI
[*See item 214, page 38.*]

ALL STAR FEATURE CORP
NEW YORK
COPYRIGHT, 1913
QUICK JURGIS WE MUST RECOVER THE BODY FROM THE LARD VAT
ALL STAR FEATURE CORP. PRESENTS IN MOTION PICTURES
– UPTON SINCLAIR'S –
WONDERFUL STORY OF THE BEEF PACKING INDUSTRY
THE JUNGLE
FEATURING
GEORGE NASH – GAIL KANE
AND THE AUTHOR
5 DARING ACTS — 210 ASTOUNDING SCENES
COCKE & JOSTE THE METRO LITHO CO N Y

PLATE VII

[See item 282a, page 48.]

5555-09-PAM
15-J.
C.
B---T